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ART DIGEST

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CONTRIBUTORS: RALPH MAYER, JAMES FITZ-SIMMONS, RALPH PEARSON, ROGERS BORDLEY, CHRIS RITTER

CORRESPONDENTS: ARTHUR MILLIER, LOS ANGELES; C. J. BULLIET, CHICAGO; DOR-OTHY DRUMMOND, PHILADELPHIA

ADVERTISING: H. GEORGE BURNLEY CIRCULATION: ELEANOR CUNNINGHAM GENERAL MANAGER: RUSSELL L. DOYLE PUBLISHER: MRS. PEYTON BOSWELL

Vol. 26, No. 16

May 15, 1952

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NEXT ISSUE

As this issue goes to press, word comes of some anticipatory Chicago reactions to it-reactions which will be expressed June 1 in a letter represent-ing the viewpoint of Chicago art dealers. According to reports, the dealers are irate—and they mean business.

For summer visitors to New York, the June 1 Digest will present a roundup of dog-day doings in the city-from the summer show at the Morgan Library to the permanent installations of the Cloisters. Along with this feature, the issue will offer brief reviews of seasonal group shows at New York galleries, most of which will remain open during at least part of the summer.

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LETTERS

Mutual Admiration

To the Editor:

I have been away, otherwise would have written you at once after reading the review of our 60th Anniversary Exhibition [Digest, April 15] to tell you how moved I was when I opened the magazine and saw the wonderful "spread" accorded the occasion of the gallery's 60 years of exclusive handling of American art. Naturally we hoped for something more than just a passing word or two... but not by any extension of even fertile imaginations did we expect anything so elaborate, so fine and of such benefit to the gallery. This and the Times review do make us feel that actually somewhere in the history of American art there is at least a small niche into which our gallery can fit and feel at home. We do know, too, from letters received, and from the spoken word after the appearance of the April 15th issue that people of all sorts do read the Art Digest!

ROBERT G. MCINTYRE, Director, Macbeth Gallery New York, N. Y.

Not All Gall

To the Editor:

I have read your very interesting report entitled "All Gall" [DIGEST, May 1] which quotes many excerpts from write-ups which appeared in the French press, referring to an exhibition of "American Vanguard Art" in Paris. . . .

If I remember correctly, it is for the fourth time that similar shows, assembled and sent to Europe with great fanfare, have met with similarly disastrous reception in Paris, London and Venice respectively, during the last few years. It is often said here that the reason for the Europeans' caustic and condescending attitude towards American art is their self-centered preoccupation with their own art expression and their general prejudice against all American artistic endeavors.

It may interest your readers, however, to know about the positive reaction and serious attention from European press and public which six showings of the work of Grandma Moses received in 1950.

May I quote from reviews of the Grandma Moses exhibition which appeared in the European press. The first is from the same paper which wrote disparagingly on the American Vanguard Show.

ARTS, Paris, December 8, 1950.

"The American enthusiasm for this lady can very well be understood. . . . It is a technique of freshness and movement in imaginative scenes as well as in landscape of rolling hills. . . Few of these so-called primitive painters are actually capable of presenting a show of such quality. . . It is a great pleasure to walk through such an exhibition, where the soul is devoted to the peaceful life in the quiet streets or in the warm interiors, in the midst of animals running loose or women working quietly. Thanks go to Grandma Moses for the happiness which she shows us."

Paris Presse, December 8, 1950.

". . . Her art is somber, direct and sometimes in her paintings, a corner of the sky, a group of people, evoke the greatest realistic painters of all times."

Nationalzeitung, Basel, September 19, 1950.

"The basis of her art is as follows: The world, such as it is, is good and according to God's will and it is up to man himself to be happy or not in it; yes, it is that simple. No sentimentalities, but very meticulous, order and cleanliness. . . Just because the art of Grandma Moses is so completely unromantic, our approach to it must be the same. She will be accepted as a phenomenon of nature, unique and unreproduceable."

During the exhibitions and after, hundreds of articles have appeared in the European press, proving the lasting impression Grandma Moses' paintings have left. While Jean-Pierre in LES LETTRES FRANCAISES invited his readers to "visit this exhibition [namely, the show of the American Vanguard Art] so as not to miss such a beautiful occasion to reflect about the relation that art has with the milieu . . . in which it is created," the American representative for the United States Information Services in Austria wrote: "The Grandma Moses exhibition was a great success; it had more visitors per day than any exhibition before. . . . I believe that this exhibition brought more good will for America than any other single effort we have made here."

Otto Kallir, Director Galerie St. Etienne New York, N. Y.

Fable Recalled

To the Editor:

The current exhibition, at the Modern Museum, of 15 American Artists [Digest, May 1] reminds one of the fable of the emperor's new clothes.

Remember how everyone oh'd and ah'd as the emperor rode magnificently on his horse for all to see and admire? And how one little urchin dared, in his innocence and fearlessness, to pipe up: "But the emperor hasn't any clothes on at all!"

PHILIPPA JAMES New York, N. Y.

To Arms' Defense

To the Editor:

Concerning Mr. Stephen Licht's statement [Letters, Digest, Mar. 15] on Mr. John Taylor Arms' open-mindedness as a juror, I would like to say the following.

It will be a sorry day for the art world when a man of John Taylor Arms' caliber does not serve on an art jury, either of selection or award.

It is only a man with his high principles that makes the art game worth the struggle. Friendship, "art isms" and his own esthetic type of work do not influence his judgment.

He is a staunch and ardent supporter of the best in each "ism." May he continue to serve art for many many years to come!

As for the assertion that the [Pennell] collection honors merely the academic... I dispute that. I am considered a "modern" and am represented by several works in it

HILDA KATZ Bronx, N. Y.

Highmore Portrait Sought

To the Editor:

We would be interested in learning the present whereabouts of a portrait of Miss Mary Banrater (?) by Joseph Highmore which was once owned by the now-defunct Ehrich Galleries in New York City.

RICHARD WICKSTROM Hackley Art Gallery Muskegon, Mich.

The Art Digest

Chicago's New Collectors



Chicago as an art center (and I use the term guardedly) is an anomalythe second largest city in the United States, teeming with new collectors but without benefit of a nationally known gallery supported by them. Were this

true of Philadelphia or Boston, both relatively close to New York, it would be less surprising, but Chicago, almost 1,000 miles away and capital of the wealthy Middle West, seems an ideal spot for selling art. I can only say that even in the days when several longestablished galleries were operating prosperously in Chicago, most Middle Westerners still preferred to do their

buying in the East.

The point to be stressed is that people living in Chicago and vicinity have always bought art, frequently with astonishing courage, as confirmed by the Art Institute collection which, in great part, has been given by generous Middle Westerners. Then why, one wonders, is Chicago "the graveyard of galleries" as Daniel Catton Rich once so aptly wrote when the Associated American Artists opened a large branch in Chicago only to close it several years later? Is it possible that the much reviled (at least by Chicagoans) recent articles in The New Yorker hit on a sore and revealing truth-that this huge community has a strange defensive sense of inferiority, that it is inclined to accept chiefly that art which the East and particularly New York have blessed? This has been evidenced so many times and in so many ways that the various symptoms scarcely need repeating. Witness how difficult it is to sell the work of local artists in Chicago, though once they have achieved recognition on 57th Street the situation is changed. How strange that collectors, who pioneer brilliantly in contemporary European and American art, spend many more hours in Paris and New York hunting for the undiscovered genious than in their own city!

It is true, of course, that the search is easier, if less challenging, in established art centers. However, I am convinced that artists and dealers need not be so highly centralized if press and public were more courageous about home products. Competition in art is healthy, less for the artist than for the dealer. The more galleries in a small area, the better the sales. But too many artists working in the same vicinity can suffer economic difficulties and at the

same time develop a tiring unanimity in technique and style. Sometimes, because so many artists in New York are using the same "mold," individual expression dissolves into generalities.

It might be interesting to investigate what people in and around Chicago are buying. During the past five years an extraordinary number of new collectors has developed; in fact, I doubt if any other part of the country can boast of more intense activity. Most of these collectors are relatively young and chiefly interested in very modern art. Usually they are businessmen who visit New York frequently and while there spend their recreational hours on 57th Street looking and buying. One man, specializing in the work of the Frenchman Dubuffet, has close to 20 paintings by this fantastic and original artist. Another collector who has been buying for only two or three years is fast assembling an excellent late 20th-century group of Europeans with particular emphasis on Picasso, Léger, Giacometti and Rouault. A young couple with advanced but catholic taste is investing in both American and School of Paris artists. They combine works by deKooning, Kline, Weisenborn, Giacometti, Dubuffet (the last two both great favorites in Chicago), Arp, Roszak, David Smith, Albers, de Stael, Miró, Léger, etc., in rich profusion. Incidentally, as a rule the only Chicago artist represented in these collections is Rudolph Weisenborn, who is in some measure responsible for the upsurge in Chicago buying since several of the most ardent new collectors once studied with him.

Another article in this issue of ART DIGEST [see page 7] describes part of a Milwaukee collection now on exhibition at The Arts Club of Chicago. Here the emphasis is entirely on European artists, stressing less familiar French contemporary painters like Clavé, Bazaine, Berçot, Estève and Manessier. These men seem more decorative, more optimistic and far less introspective than many of their American colleagues. For them light-drenched color takes precedence over the sometimes violent, interior quality characteristic of the so-called School of New York.

Recently and ironically a well-known Parisian artist visited Chicago and went into ecstasies over the work of Ivan Le Lorraine Albright. Proclaiming him one of the greatest artists in America, perhaps in the world, he questioned why these deeply personal and at the same time strangely Middle Western paintings were not more coveted in their own city. Only one Chicago collector has fully recognized this artist and early bought his work before Albright's prices became so high as to almost preclude purchase. This same collector, head of a successful advertising agency, has filled the many offices of his large concern with contemporary

American paintings, buying the work of local artists with the same zeal he expends on all his purchases. Some of these Chicago painters, missing similar warmth from other collectors, have "emigrated" to different parts of the country where in many cases they find life easier. I refer, for instance, to Julio de Diego, Felix Ruvolo, Gyorgy Kepes, Mitchell Siporin and Arthur Osver, to mention but a few.

Last spring Northwestern University, as part of its centennial celebration, ar ranged an excellent exhibition of modern works borrowed from Chicago collectors. The names of few, if any, of the old-time art patrons appeared in the catalogue. New collectors predominated. As a matter of fact, there is only one Chicago couple still buying 19th-century French art, and these same people are being noticeably lured away from this established market by the more daring work of Matisse, Braque and Picasso. As for collectors of Old Masters, so far as I know, none exist actively in Chicago at present and this despite the fact that 19th- and even certain 20th-century paintings frequently match Renaissance prices

The era of Duveen is truly over-at least in Chicago. Here, most collectors are willing to take risks with the work of living artists, using their own intuition and experience as guides. For them the game is the thing, and as they buy, they learn. A mistake is not a disaster; it is removed from the wall, stored or

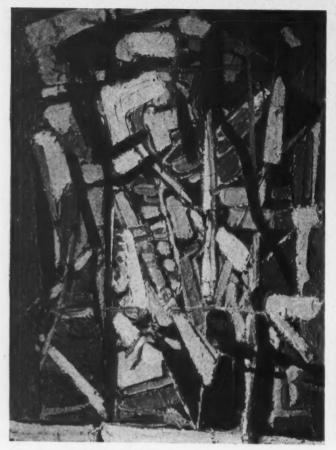


ART INSTITUTE OF CHICAGO

traded for something better. Perhaps the most amazing characteristics of the many new Chicago art enthusiasts are the speed with which they buy and the intensity of their interest. One collector, half-jokingly, said to me the other day: "It's like Crackerjack-the more you eat, the more you want."

et

^{*}Katharine Kuh is associate curator of painting and sculpture at the Art Institute of Chicago.



DE STAEL: Imagined Music

Lanskoy: Tavern with Red Lobster



Manessier: Figure of Piety



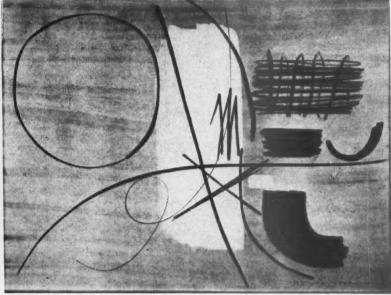
ART DIGEST

Vol. 26, No. 16

THE NEWS MAGAZINE OF ART

May 15, 1952





TAL COAT: Still-Life

HARTUNG: Large Composition

CHICAGO EVALUATES THE SCHOOL OF PARIS, MID-CENTURY

by Peter Selz*

CHICAGO: People no longer talk very much about "cultural renaissances"—the debacle being thought the order of the day. But in Chicago—usually considered that grubby child-monster of cities—we are having the beginnings of a vigorous revival in modern art and design. Chicago architecture which has degenerated since the days of Louis Sullivan and Le Baron Jenney, is reasserting itself in Mies van der Rohe's buildings, including his handsome and elegant Arts Club, which reopened one year ago.

In this severe, white-paneled interior a lively, discriminating exhibition committee, composed of Mrs. Alfred P. Shaw, William Eisendrath and Schweikher, the midwestern architect, keeps the Chicago public au courant with contemporary art trends, from the very moment of inception. This present exhibition, the Art Club's first anniversary show, running through the first week in June, constitutes a brilliant collection of recent canvases representing some of the best and most provocative painting in Paris today.

The midwestern merchant whose intelligence and wealth have combined to assemble this collection is Charles Zadok of Milwaukee. And in this exhibition one is acutely, and always pleasantly, conscious of the personal taste of Genia and Charles Zadok, who have branched out from collecting chalices and tapestries to accumulating avant garde French canvases.

This exhibition is not a complete survey of contemporary French painting. The painters more directly concerned with social struggle or the desolate aspects of experience are absent. The pictures in the Zadok collection of "The School of Paris at Mid-Century" are generally light and gay in content, but at the same time representative of the best new plastic form currently evolving in France.

Painters such as Bazaine, Esteve, Manessier, Singier are new in Chicago, and visitors at the opening expressed surprise that contemporary French painting is largely quite representational. But the old struggle of imitative versus non-objective art loses its meaning as modern visual imagery becomes increasingly the artist's highly personal reaction to form, light, color.

As an introduction to the exhibition of the younger French painters, the Zadoks have included here a Miró, a Villon and two Gromaires. Subject matter is extremely important in Miró's

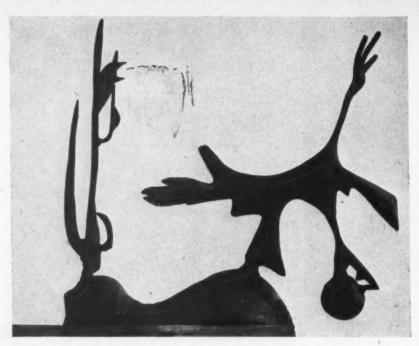
well-known *The Moon* with its intriguing, ridiculous organic shapes which simultaneously delight and haunt the spectator. Gromaire's *New York at Night*, painted when he visited the U. S. last year, reduces the American city to an axial pattern in rust-reds, blacks and blues. The city is no longer a human habitation but a dehumanized organization built around the armature of the street which shoots like an arrow into the picture space.

Jacques Villon, however, envisages the world in transparencies of color and light. Both Gromaire's disciplined expressionism and Villon's palette have influenced the younger painters. Villon's Chantilly — Promenade of the Horses is a frieze of horses with jockeys parading through a changing temperature of colors from tropical heat to icy cold. This is painting seen in time: the eye moving from a green horse in a hot yellow area on the left through a reddish-brown prism to cold turquoise on the right.

These are the older painters, and only a few of the younger artists have yet achieved the mastery of their predecessors. In Manessier's Figure of Piety, one of the major works of a major painter, jewel-like prisms of color assemble themselves in a vertical structure. It is a religious painting in

[Continued on page 27]

^{*}Peter Selz is a faculty member at the Institute of Design, Illinois Institute of Technology.



DAVID SMITH: Beach Scene

PURCHASES FROM A CHICAGO ANNUAL

Representing some of our best known modern artists, the 12th Annual Exhibition of Chicago's Society for Contemporary American Art opened recently at the Art Institute of Chicago where it will remain on view through June 8. Out of this show—which comprises 42 oil paintings, five sculptures and two temperas, all selected for the exhibition by the Society's own members—the Institute has taken its pick of two pieces, funds for their purchase being supplied by the Society. (Customarily, the Institute selects and purchases only one work from these annuals for its permanent collection.)

Exercise of the purchase option has this year brought into the Institute's collections a heavily impastoed, churning Hans Hofmann painting titled Blue Rhythm and dated 1950. The second

HANS HOFMANN: Blue Rhythm



piece chosen, a welded metal sculpture by David Smith, is titled *Beach Scene*, dated 1949, and scaled on less titanic proportions than some of Smith's most recent work.

Though this small annual features such experimental artists as Hofmann and Smith, it is not confined to abstract work. Encompassing—according to the Institute—"all the major trends of American art today," it includes work by prominent realists Stephen Greene and Andrew Wyeth, as well as by semi-abstract painter Abraham Rattner. But a very strong contingent here is abstract to non-objective. It includes Josef Albers, Robert Motherwell, Jackson Pollock, Mark Tobey and sculptor Isamu Noguchi.

Along with talents drawn from the East and West Coasts, the annual also represents artists of Chicago and its environs. In this category there are some who have formidable local reputations—Egon Weiner, William A. Schwartz, Hugo Weber, and Rudolph Weisenborn. Here, too, one finds Emerson Woelffer, who has shown on both Coasts, and Abbott Pattison, sculptor who took one of the four top prizes in the Metropolitan Museum's 1951 survey of American sculpture. Other Chicago artists in the show are John A. Jorgens, Walter Mead, Jr., Joan Mitchell, Paul Wieghardt and John Foote, Jr.

A recent acquisition of the Art Institute of Chicago, gift of Mr. and Mrs. Maurice E. Culberg, is an important Chagall painting of the artist's 1911 cubist period. Measuring about four-bysix feet, it is described as painted in intense reds, blues, and greens, juxtaposed to heighten each other. Titled Naissance, this canvas depicts the interior of a Russian house with a dozen figures, animal and human, celebrating a joyful occasion.

AN ACADEMY AT 50

by C. J. Bulliet

CHICAGO: Golden anniversary of the Chicago Academy of Fine Arts is being celebrated this year with a series of events revealing the remarkable career of the school founded in January, 1902, by the late Carl N. Werntz. In this school, located at 18 South Michigan Avenue, Werntz—who himself is fast becoming a Chicago golden legend—set out to teach the commercial aspects of creative art. His success may be measured, in part, by the fact that about 60,000 students have been enrolled in courses at the Academy since its doors first opened.

During May, the Academy is holding a joint retrospective show of work by Werntz and Ruth Van Sickle Ford, his disciple and successor in the Academy's management and then its ownership.

Already, since the start of the year, in the Academy's skyscraper halls overlooking Lake Michigan, nearly a dozen exhibitions have been staged—of painting, drawing, commercial illustration, dress design and interior design by pupils and graduates of the school. And if a school is known for the alumni it turns out, then these golden anniversary exhibitors make the Academy one of the great art establishments of America—in the Midwest, second only to the school of the Art Institute of Chicago.

Alumni of Distinction

Among alumni who have arrived at enviable distinction are Eugene Savage and Ezra Winters, both winners of the Prix de Rome; John Storrs, painter and sculptor, awarded the ribbon of the Legion of Honor in France; Dale Nichols, painter of Illinois scenery and art editor, 1943-48, of Encyclopedia Britannica; Paul Trebilcock, internationally famed as a portrait painter; and Mrs. Ford herself, like Werntz a traveler and lavish painter of tropical scenes, and reckoned one of the leading woman artists in America. And still other distinguished alumni are Charles Kilgore, noted for his Mexican paintings; Edithe Jane Cassady, now on the teaching staff of the school of the Art Institute of Chicago, and Mary J. Spencer, faculty-member of the Academy and a prizewinner for her paintings of New Mexico.

Lester Beall, well-known commercial artist, and Charles Coiner, art director for N. W. Ayer & Son, one of the world's largest advertising agencies, are former Academy pupils, as are two celebrities of international reputation: Walt Disney and Mainbocher, celebrated Parisian dress designer.

Popular national magazine illustrators owing allegiance to the Academy include Dean Cornwell, Gilbert Bundy, Ronald McLeod, Adolph Triedler, Dave Mink, Bill Fleming, John Merryweather, Charles Miller, Russell Patterson, David Shaw, and Charles Hawes.

Shaw, and Charles Hawes.
Cartoonists and comic strip artists with Academy training are almost an all-American "who's who." In the front rank right now is Pulitzer Prizewinner Bill Mauldin. Another Pulitzer Prize man, twice, is Vaughn Shoemaker, a Chicago Daily News cartoonist. Cecil Jensen, another News cartoonist; Carey Orr and Ed Holland of the Chicago

Tribune, and Paul Plaschke of the Hearst papers all hold Academy sheep-skins. Comic-strip artists include Frank Willard, "Moon Mullins"; Frank King, "Gasoline Alley"; E. Seegar, "Popeye," and Billy DeBeck, "Barney Google." The woman humorist, Helen Hokinson, of the staff of The New Yorker, killed in a plane crash near Washington in 1949, developed gleams of her unquenchable humor in her studies for fashion drawings at the Academy school. Her caricatures of suburban club women, whom she first encountered in Chicago department stores, have become classic. Scores of other alumni could be cited and are being recalled in this golden anniversary year. As a wind-up, June 5-8 will witness the annual fashion parade, this time intensified, with live models slinking along in the exhibition halls, displaying creations of pupils and faculty against backgrounds of the best decorative work by students now attending the school.

Werntz Started from Scratch

As the years since Carl Werntz' death October 27, 1944, recede into the corridors of the past, his stature as a pioneer in Chicago art history grows. He is coming to rank alongside G. P. A. Healy, Arthur Jerome Eddy and Robert B. Harshe. Success of his privately owned academy in competition with the city-endowed school of the Art Institute of Chicago may be understood from the fact that Werntz, starting from scratch with scarcely more than enough money to pay the first month's rent, had made enough money after 32 years of intense application to enable him to turn the school over to his brother-in-law, Hugh M. Newman. Werntz then traveled and resumed his creative painting where he had left off.

Werntz intended to be gone for a year, but didn't show up on Michigan Avenue again for six. He wandered across strange islands and mainlands along the Equator, hobnobbing with local chiefs, persuading even cannibals that there is something better in human relations than the stew-pot. He became another Gauguin, or, going back into the dawn of history, another Ulysses. Only instead of going solo he was accompanied by his wife, Millicent.

On the death of Hugh Newman, Millicent's brother, after a lapse of the six years, Werntz returned to Chicago briefly to look after the continuation of his Academy. He found Mrs. Ford so completely competent that he sold the Academy to her and resumed his travels until October of 1944, when, at the age of 70. he died.

Chicago Art Institute: A selection of 750 art objects of ancient Peru—from a collection of 1,500 pieces gathered by the late Dr. Edward Gaffron—is on view at the Chicago Art Institute through September 30.

The collection was assembled by Dr. Gaffron during his long residence as a physician in Peru. Pottery, ceramics, textiles and metal work ranging from 100 A.D., to the 16th century are included in the exhibition. According to the Institute, the group is rich in examples of Mochica and Nazca Indian objects, as well as in objects from the Inca period, 1450-1532.

SOME IMPRESSIONS OF 'MOMENTUM'

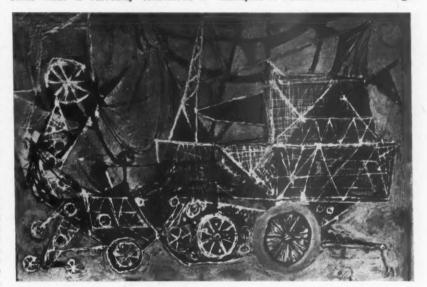
by Allen S. Weller*

CHICAGO: Momentum is an organization of young Chicago artists, formed in 1948 as a kind of a protest against the exclusion of student work from the annual Chicago and vicinity show at the Art Institute. This exclusion is no longer practised, but the organization has continued to be active. Its fourth major show, installed in the pleasant galleries at Werner's Bookstore until June 9, is an important event in the artistic life of Chicago.

Artists of 18 Midwestern states from the Canadian border to the Gulf of Mexico were invited to submit works in all media, and the jury had nearly 600 entries from which to build this exhibition. The character of earlier Momentum shows and the nature of the organization has, on the whole, led the so-called conservative painters on the one hand, and the Sunday-amateurs on the other, to avoid it. So, while Momentum has no "program" and follows no restrictive point of view, it represents what is currently considered a

show. As an experiment in method, the results are surprising. The opinion of the three jurors converged on only six works. Thirty-nine others appeared as the result of two juror's selection, while the vast majority of works in the show, 104, entered by virtue of one juror's vote only.

No prizes were given, but the six works which were unanimously chosen by the entire jury naturally acquire a particular significance. Outstanding among these is Joe Goto's Organic Form, No. 1, a remarkable example of welded sculpture, full of character, dramatic and nervous in its contrasts of thick and thin elements, and an extraordinary technical achievement. It is amazing that this genuinely exciting work was denied entrance to the Metropolitan's sculpture show last year. Goto, a professional welder by trade, is represented by a second work in the show: an enormous animal-like form of fierce and aggressive aspect. It seems to me that these are among the finest examples of welded construction design



PETERSEN: Philosopher's Wagon

modern or experimental attitude. Its exhibition is certainly not a cross-section of contemporary painting, but, like so many shows made up of young artists' works, leans heavily to the side of abstract and non-objective forms.

The artists who organized the exhibition, under the chairmanship of John Waddell, have been disturbed by the troublesome problem of how a jury should function, and have developed a procedure which is interesting and novel. Alfred Barr, Sidney Janis, and Victor Lowenfeld, who juried the show, worked entirely independently. Each juror was asked to select approximately 60 works for the exhibition. Only after each had completed his selection were the three lists combined. As a result, the compromises and reversals of opinion which ordinarily result from cooperative jury discussions were completely avoided. Every work of art which each juror selected was included in the

*Allen S. Weller is head of the art department at the University of Illinois. which have been seen for a long time. Deep Catherine Hinkle's painting, Muriad, also chosen by all three jurors. is an impressive achievement, with color areas moving through an infinity of dark, tessera-like meticulously defined geometric forms which somehow create a surprising sense of limitless space. Ellen Lanyon's Terminal is a well-designed representational painting in which the mechanistic forms of the railroad station are developed with a full appreciation of their expressive character. A large non-objective painting by Jay Roth places black calli-graphic characters against a sumptuously textured white background. A second piece of sculpture, The Fish People, by Tom Kapsalis, an ingenious construction of metal and ceramic, was also selected by all three jurors, as was John Talleur's *The Dead*, a deeply felt intaglio print of virtuoso brilliance in technique.

Among the other paintings which attract particular attention is Will Peter-

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ey go sen's Philosopher's Wagon, already given an honorable mention in the recent Miami Terry exhibition, and combining surface treatment with a very solidly defined design. Philip Featherworks, one a lacquered pastel, the other, Ball Players, an ingenious grisaille with sack-like figures brought into focus by brilliant spotting of a few definite shapes. Arthur Okamura's A Touch of Darkness realizes the emotional significance of a skeletal form, grotesque but moving and animated, with remarkable paint quality. Sue Rovelstad shows two still-life paintings which are distinguished by subtle and luminous color. There is an excellent Margo Hoff, Boy in the Sun, with a dark silhouetted figure dissolving against a brilliantly varied background in an almost Seurat-like pointillism. In George Cohen's Kasha a mysterious and tragic head emerges out of a welter of fluid and subdued color. Richard Koppé



ROTH: Painting

shows a brilliant black wire-like construction against a crisp blue background, gaining considerably in complexity over earlier work. Joe Cox's Blue Boy is a positive and intelligently simplified figure, large in scale, and appropriately executed in Duco. Paul Roland Smith, in his The Origin of Things Escapes Us. relates a primitivistic flatness of total design to considerable sophistication in figure representation, and strong literary tones. Byron Goto, in two ambitious paintings, builds narrow perpendicular constructions which are rich in both architectural and dynamic suggestions. John McNee's Lunch with Caravaggio is brilliant, nervous, perverse, fresh in color-and it works. A curiously interesting collage by Whitney Halstead, Landscape, combines photography, parts of engravings, and rubbings, with beau-

tifully composed sensitiveness.

The group of prints is dominated by the Lasansky influence. Lasansky himself has contributed a recent and ambitious plate, The Fire Bird. John Talleur has already been mentioned, while other printmakers who have emerged from the same background and who

[Continued on page 26]

WHO'S NEWS

Newly elected officers of Chicago's Society for Contemporary American Art have just been announced. They are: William F. Deknatel, president; Byron Harvey, 1st vice president; Mrs. William M. Collins, Jr., 2nd vice president in charge of memberships; Mrs. Frederic Pick, secretary; M. E. Culberg, treasurer; Mrs. William A. Hirsh, Jr., chairman of entertainment; Edward Welss, Mrs. Meyer Kestnbaum and Victor K. Zurcher. trustees.

Now in Europe organizing the 1952 Pittsburgh International, Gordon Bailey Washburn, Carnegie Institute's director of fine arts, has been named Chevalier in the French Legion of Honor by decree of the president of the Republic. The distinction was conferred as a token of gratitude for services which Washburn rendered to the cause of French culture in the U. S.—the services being, specifically, the major exhibition of French painting which Washburn organized last fall at Carnegie Institute.

Walker Hancock, head of the sculpture department at the Pennsylvania Academy of Fine Arts, has just been elected president of that institution's alumni association. Other officers elected at the association's recent bi-annual meeting are: Albert Laessle, honorary vice-president; Roy C. Nurse, first vice-president; Mabel Woodrow Gill, George Harding, Mary Townsend Mason, Violet Oakley, and Franklin C. Watkins, vice-presidents; Janet Smalley and Eleanor Guild McHale, secretaries; Robert Blakemore, treasurer.

The 1952 Award of Merit—including \$1,000 in cash—has been presented to Rico Lebrun by the American Academy of Arts and Letters. Born in Naples, 1900, Lebrun came to America in 1924 to establish a stained glass factory. At present, he is director of the Jepson Art Institute in Los Angeles.

Hugh F. McKean, painter and art professor, has been named president of Rollins College, Winter Park, Florida. McKean, who served as acting president since last May, when he succeeded Paul A. Wagner, has been on the Rollins faculty for 20 years.

Sculptor Saul Baizerman will return to the University of Southern California for the first time in three years to teach during the U.S.C. summer session. Other summer session visiting art professors are Sybil Emerson of Pennsylvania State College and art historian Frank M. Ludden of the University of Michigan.

Sponsored by A. Harris & Co., Dallas department store, George Grosz has just arrived in the Texas metropolis where he will spend two weeks painting the city and state. Grosz' finished canvases, based on studies made during these two weeks, will be shown in Dallas early in October.

At the annual meeting of the New York Society of Women Artists, the following officers and directors were elect-

ed: Bena Frank Mayer, president; Ruth Lewis, vice-president; Ethel L. Smul, treasurer; Stella Buchwald, corresponding secretary; and Eugenie Zundel, recording secretary. New directors of the group are: Lily Shuff, Ellen Key-Oberg, Sybil Kennedy, Frances Avery, Lillian Cotton and Lillian Orloff. Honorary directors are Ethel Katz and Margaret Huntington.

Charles Sibley, 30-year-old painter of Portsmouth, North Carolina, has joined the Babcock Gallery group. Winner of a Tiffany Fellowship, Sibley will be the youngest gallery member.

At a recent meeting of the Society of Washington Artists, D. C.'s oldest professional artists' group, Mrs. Mary Ruth Snow, the Society's first woman president, was re-elected to a second one-year term. Other newly elected officers are: Roland Lyon, vice-president; Joyce Field, recording secretary; Mary Hovanian, corresponding secretary; and John Chapman Lewis, treasurer. New members of the board are: Kenneth Stubbs, Clare Fontanini, Mimi DuBois Bolton, and Elaine Hartley.

A bronze bust of the late Secretary of Defense, James V. Forrestal, by the Hungarian-born sculptor Nicolaus Koni has been presented to Annapolis Academy Museum in Maryland.

Chris Ritter, new staff member of ART DIGEST and former director of the Laurel Gallery in New York, is the author of a short story which will appear in the May 31 issue of Saturday Evening Post. Titled "I'm Hungry, Darling!", the story is about a 57th Street gallery and the efforts of a young Greenwich Village painter to exhibit there.

Stricken with a serious heart attack shortly before the opening of his one-man exhibition in April, Byron Browne, abstract painter and teacher at the Art Students League, is reported to be on the way to recovery. He expects to be able to resume work after the summer.

Holland-born sculptor Alfred Van Loen recently sailed for Munich, where he will hold a one-man show and will execute two fountain commissions. Meanwhile, he will also hold one-man shows in Malmo, Sweden, in Paris, and possibly in Rome.

Winner of the Art Students League Edward G. McDowell Travelling Scholarship (\$2,500 for a year of study in Europe) is Chester A. Bloom, Canadianborn art student now living in Forest Hills, Long Island. Lloyd Goodrich, the Whitney Museum's associate director, and painters Julio de Diego and John Koch, selected Bloom out of a group of 30 contestants.

Four art students have been awarded prize scholarships by the New School for Social Research. Winners: Tatsuhiko Heima (a year's painting scholarship); Faye Coursey (painting, one semester); John Ross and Harold Paris one semester each for prints.

Californians in Chicago

Prints by two Los Angeles artists— June Wayne and Ynez Johnston—are featured in an exhibition at Chicago's Art Institute through May 25. Lithographs by June Wayne reflect

Lithographs by June Wayne reflect arduous and successful experiment with an exacting technique. According to the Institute, Mrs. Wayne "explores the cryptic writings of Kafka in images symbolizing the enigmatic figures of his novels . . . [she] conceives the subjects in a delightful play of highly textured and multi-faceted triangular forms."

Ynez Johnston, frequent award winner on the West Coast, makes etchings which have, according to the Institute, "innumerable forms and minute shapes based on recognizable subjects in nature which she simplifies and builds into a highly decorative pattern." Intricate lines and light-and-dark values characterize her prints.

Chiaroscuro Compendium

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Active contemporary interest in the color woodcut makes this comprehensive New York exhibition of chiaroscuro prints (at Pierre Berès to May 31) a timely, important event. In this show, over 200 Italian, French and Dutch examples from the 16th through 18th centuries illustrate the growth of the multiple block processes from their inception in the early part of the 16th century.

The chiaroscuro print was probably born of the need to reproduce facsimiles of important paintings in large volume. Strictly speaking, the chiaroscuro print is a form of color woodcut in which several blocks are used to produce dark and light tones, usually of related colors. It can be issued in large uniform editions, in contrast to the hand-colored print. If the chiaroscuro print began as a reproductive, functional medium, however, it rapidly became a highly expressive vehicle with individual technical and stylistic variations appearing in Germany, France and Italy.

Italian chiaroscuros were initiated, according to many authorities, by Ugo da Carpi (1450 to after 1525). His prints, made after compositions by such artists as Raphael and Parmigiano, are still considered vivid with uniquely graphic effects. Ugo da Carpi's blocks were completely integrated in an almost baroquely free style. And far from stiffly re-producing painterly compositions, Ugo evolved an autographic style which unmistakeably marks him as a graphic genius of his time. Among the dozen Ugo prints exhibited here, several are particularly good impressions of compositions after Raphael. One of the lesser figures of the Italian 16th-century represented here is Antonio da Trento, whose prints after Parmigiano typify chiaroscuro of his century: freely cut with the key block organic to an essentially tonal conception.

Northern artists, on the other hand, tended to work with black-and-white conceptions which were literally "tinted." Strong linear key-blocks dominated most German prints of the time. And although this exhibition unaccountably

omits the important German chiaroscuros, the linear approach is found in prints by French artists Fredericus Bloemaert and Louis Businck. Businck's delicate rendering of pastoral scenes reflects the general baroque trend of French 17th-century art.

With Le Sueur and Comte de Caylus, 18th-century collaborators, the chiaroscuro attained great popularity—mostly for its reproductive quality. These artists perfected the use of many blocks, and occasionally used engravings for keys combining them with tonal blocks. Volume in their output necessarily affected quality, but among Caylus and Le Sueur prints in this exhibition there are several outstanding impressions.

A highspot of the exhibition is an entire wall of Mantegna's *Triumph* of *Caesar*, executed with considerable creative freedom by Andrea Andreani.

prints on the fish theme. Here, Deshaies brings expert craftsmanship and graphic concept together in top quality work.

concept together in top quality work. Setting off the prints, a group of metal sculptures by Richard Lippold lends the show a note of elegance.

PRINT NOTES

San Francisco Museum of Art: Two major print events at the San Francisco Museum of Art focus on contemporary graphics. Opening May 8 and on view through June 1, the 16th Annual Drawing and Print Exhibition of the San Francisco Art Association comprises 87 juried entries. The Art Association's Purchase Prize went to Dale Joe. Other prizes were awarded to Dean Meeker, Leonard Edmondson, Ward Lockwood, Donn Steward, Virginia Vandergrift, Bernice Harger Strawn, Adaline Kent and Nancy Genn. Simultaneously the museum is showing a selec-



WAYNE: The Cavern

Here, the majesty, the rhythm inherent in Renaissance conceptions of the classics, is most patent.

New Medium

Still another experimental variation in printmaking appears in the work of Arthur Deshaies on view at The Contemporaries Gallery in New York to May 25. Deshaies, who is already established as an etcher-engraver, now shows his latest work: stencil offsets. On long. scroll-like sheets he stencils decorative shapes-often derived from Chinese themes-which are then overprinted by means of the offset roller method. Linen-like textures and subtle tonal variations liven the gay Miróesque shapes which run fluently up and down his vertical prints. But the flatness, the smoothness of the general stencil effect, and Deshaies' penchant for the decorative, soften the new medium's

Among the artist's etchings and engravings, there are several outstanding tion of 57 prints from the Brooklyn Museum Sixth National Print Annual.

Norske Grafikere: An exhibition of Norwegian contemporary prints—circulated by the National Serigraph Society—will be featured during May at the University of Minnesota's Scandinavian Art Festival. The show will later be seen in Baltimore, Rochester, Minnesota, and St. Louis. For information on available bookings, write Serigraph Galleries, 38 West 57th Street, New York, New York.

Florida Gulf Coast Art Center: A graphic workshop under the direction of William H. Berkeley has been established at the Florida Gulf Coast Art Center in Clearwater. Equipped with a large, specially built printing press, the shop has all facilities for modern printing methods.

Princeton University: As the "1952 Princeton Print," the Print Club of Princeton University has selected Antonio Frasconi's woodcut portrait of Dr. Albert Einstein.

CHICAGO

by C. J. Bulliet

CHICAGO: A gorgeous nude Priestess of Samarrand, near life-size, in the dark, dangerous manner of the girls of Delacroix, and another nude, more playfully alluring, Flower of Ecstasy, bronze-colored as the girls of the Ganges, are dominant in Hovsep Pushman's May exhibition at the Findlay galleries.

Pushman's gorgeously rich Oriental still-lifes, usually with a figure of a god or goddess, have made him a best-seller in Paris, New York and Chicago. His difficulty during the last score of years has been supplying the demand. It is not unusual for him to sell everything he puts into a show. In the present exhibition at Findlay's, just started, already five of the 24 canvases have been bought from the walls.

Beatian Yazz, Navajo Indian painter who has been exhibiting annually since 1946 in the picture galleries at Mandel's department store, leads the May group there again. Two of his Navajo disciples are being presented here for the first time, Freddie Roan and Franklin Kahn. All are painting the deserts and mountains of their native West, along with the Indian men and women. Other Mandel May exhibitors include James Swann, Secretary of the Prairie Print Makers, with etchings of Sweden, and Helen Hyde and Cyrus Le Roy Baldridge, both of whom have made color prints recently in Japan.

Annual show of paintings by members of the American Jewish Arts Club is current in the Todros Geller gallery, named for the late leader of Jewish artists in Chicago. Among exhibitors are James Axelrod, Sam Greenburg, Joshua Kaganove, Victor Perlmutter, Nat Steinberg, Alex Topp, Louis Weiner, Diane Felsher, and Ruth Fuhrer.

Lester O. Schwartz, artist in residence at Ripon College, Ripon, Wis., is May exhibitor in the Palmer House galleries, showing drawings, watercolors and encaustics, generally arranged to display his versatility.

A special group show, "California in Chicago," is current through May at the Dorsey gallery. Twenty-two artists are included, with works borrowed from museums, galleries and the artists themselves. Names in the show familiar to Chicagoans include Phil Dike, Rico Le-Brun, Phil Paradise, Douglass Parshall.

A fascinating feature of the May show at the Frank Oehlschlaeger gallery is the enamel work on copper by Dr. Beatrice Raymond, one of Chicago's several physicians who paint in off hours. Dr. Raymond was a prizewinner in a recent American Physicians' Art Association show. Another comparative newcomer at Oehlschlaeger's is Eldon Danhausen, instructor in sculpture at the school of the Art Institute of Chicago. Danhausen returned recently from a three-year sojourn in Paris. One of his patrons in Paris was the Baron Bernard de Sariac, Picasso's attorney. He has 40 pieces in this show.

Thirteen Chicago artists, all of progressive tendencies, are indulging in a

group show at the Stevens, Gross galleries, running through June 13. The 13 who defy all jinxes, are Copeland Burg, Margo Hoff, Abbott Pattison, George Rocheleau, Francis Chapin, George Buehr, Harry Brorby, Rudolph Pen, Maryette Charlton, Vera Berdich, Aaron Bohrod, Elizabeth Engelhardt and Miyoko Ito.

PHILADELPHIA

by Dorothy Drummond

PHILADELPHIA: The Regional Exhibition of Sculpture and Drawings by sculptors at The Philadelphia Art Alliance presents work by 38 artists in a cross-section of creative endeavor. Although out-and-out abstraction is confined to a few pieces, the abstract trend touches a majority of the entries.



UTESCHER: Blind Man Philadelphia Art Alliance

Seen as a whole, the show sweeps from portrait realism in the bronze head of Robert Frost by Walker Hancock, in Mask of Old Man by Dean Boris Blai of Temple University's Tyler School, and in a sensitive young girl's portrait by Leona Braverman, to the opposite pole in abstractions by Bernard Segal, Alex Pollack and Leonard Nelson.

In between are some of the most impressive of the entries. Flow of movement — whether violent (Wharton Esherick's *The Wallop*, Amelie Zell Felton's dance-derived *Struggle*, Francis W. Stork's *The Kicker*); tensely controlled (*Inside 1951* by James House, Jr.) or serenely balanced (Adolph Dioda's *Horse*)—motivates many of the compositions that match realism in subject matter with abstraction in design.

Perhaps the most provocative of the larger pieces is the Dioda *Horse*, hewn from a great walnut tree root. In its emotionally sensitive over-all balance it points up the co-existence today of

two opposite creative approaches: one dealing with agitation and force, the other with eternal verities that remain unchanged by man. Dioda, perhaps, more than any other exhibitor, reveals the basic stress of materials on creative impulse: hard stone for the compact and simple; wood for open flow of forms; and direct steel for active, bristly flavor as in two studies of birds.

Animals and the human figure claim almost equal importance. Charles Rudy's Bear Cub in white marble, W. W. Swallow's handsomely decorative dark ceramic grazing horse, and Elizabeth Reinsel's pert ceramic kitten, like entries by George Papashvily and Dioda, gain from their respective materials.

The exhibition presents a gratifying number of new or relatively unknown art personalities to a Philadelphia audience. Among them are Papashvily; Tom Greene, a designer for R. C. A., who offers decorative bird and fish compositions mounted on drift wood; Erna Stenzler, adept in the handling of wood; Thomas T. K. Frelinghuysen, who turns to aluminum as a medium for garden sculpture; Petras Vashys; Robert Reniari; Frederick R. Siebelts, and Gerd Utescher who contributes a senstive study for the head of Blind Man.

More familiar names include Harry Rosin, J. Wallace Kelly, Barbara Phillips, Beatrice Fenton, Jane Stewart Ligget, J. Stephen Lewis, Yoshimatsu Onaga, Maxine and Henry Ewertz and Pophed Schetini

Raphael Sabatini,
Drawings by exhibitors enliven the walls and challenge comparison with the three-dimensional interpretations. A jury comprising Lu Duble, Koren der Harootian and Henri Marceau awarded

prizes of \$100 and \$50 (see page 24). Also at the Art Alliance are exhibitions of sculpture and watercolor drawings by Chaim Gross, and paintings by Morris Blackburn.

Dubin Galleries is winding up its series of one-man shows with color drawings and oils by a young and promising Philadelphia painter, Larry Day. Sensitive and intellectual in approach, his work, nevertheless, suggests a certain emotional conflict between the lyrical delicacy of color-reënforced pen and inks (11 imaginative drawings based on the 'Orpheus' legend) and the greater formalism of paintings that somehow lack freedom and vivacity.

A trio of exhibitors occupy the Beryl Lush Galleries. Marvin Levitt, also represented at the Art Alliance, offers portrait and figure sketches; Patricia Evans, oils; and Leon Sitarchuk, drawings.

ALBUQUERQUE

by Joan Evans

ALBUQUERQUE: Slowly the artistic center of gravity in New Mexico is shifting from her mountains to her mesas; from the established colonies of Taos and Santa Fe to a spirited, sometimes garish boomtown, Albuquerque. This city—home of atom bombs, jet fighter pilots, motels, and Fred Harvey Indians—is the scene of an exciting spiritual renaissance in New Mexican art.



ROSSBACH: Note from a Primitive Instrument. Cleveland May Show

A forceful group of young artists is asserting itself where once only aspen and Indian painters reigned. Not unlike their pilot-scientist neighbors, these new artists are vigorous and experimental. Granted members of the group occasionally display more daring than sense, there is, nevertheless, apparent in their work an exuberance and spontaneity that has been lacking on the local front since the heydays of Taos and Santa Fe.

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Adja Yunkers, Dick Diebenkorn, and to a lesser extent Enrique Montenegro, have set the mood, but there is no lack of individual approach. In printmaking, as well as watercolors, sculpture and ceramics, these artists are almost consistently abstract or non-objective.

The arrival on the local scene of Europe's well known printmaker, Adja Yunkers, has set off a chain reaction of printmaking which has, three years after his arrival, resulted in national recognition for several local graphic artists—Frederick O'Hara (Brooklyn), M. Nelson (Brooklyn) and William McGee (Dallas).

An immigrant from San Francisco's California School of Fine Arts, Dick Diebenkorn has a brilliant, emotional quality about his work that places him well up front in the ranks of this state's most noteworthy artists. Pivot point of most of the controversy here, Diebenkorn, a former student of Clifford Still (and hence Ted Rothaway), creates vibrant color relationships with a distaste for refinement of line that his critics banish as "smudgy" or "chaotic."

Diametrically opposed in technique, but similar in emotional approach, the work of Enrique Montenegro is meticulous, tightly woven and craftsmanlike. For several years he has experimented with the three-dimensional effect achieved by the use of screen wire combined with oil canvases.

Painter Jack Garver and sculptor Herb Goldman, like Montenegro, are masterful in their handling of color areas and tensions. Garver's latest work is an experiment in shifting color sequence, resembling the patterns of a

kaleidoscope. Goldman excells in his wire and metal construction although several of his best recent pieces are done in limestone and cement.

Significantly, the increasing prestige of this group of artists was most vehemently challenged early in April at a public forum held in connection with an exhibition of contemporary art which was staged at the University of New Mexico Gallery. Filled to capacity, the gallery was the setting for one of the most heated discussions held in Albuquerque in many a month-and that takes into account its being a political year. The artists exhibiting in the show—Diebenkorn, Alice and Jack Garver, McGee, Goldman, Bob Walters, Rita Deanin, Maribel and Edwin Todd, and Malcolm Brown — formed the panel which was subjected to barbed questioning from the floor, especially by sculptor John Tatschl, who has a formidable local reputation for his relatively conservative work.

Whether non-objective or realistic, the Albuquerque artist is a worker. There is little useless cocktail party chatter here; there is a great deal of diligence and achievement.

May in Cleveland

A record number of 4,153 objects were submitted by local artists for the competitive 34th May Show of the Cleveland Museum of Art, on view at the museum through June 8. For the show, a jury comprising Margret Carver, silversmith; Wilbur D. Peat, director of the John Herron Art Institute, and Zoltan Sepeshy, painter and staff member of the Cranbrook Institute of Art, selected 1,273 objects by 405 artists.

In the 36 classes eligible, special awards were made to: Lois Rossbach, Wray Manning, John Teyral, George Beattle, Jr., Doris Hall, Laurence Reiter, Frederick A. Miller, Viktor Schreckengost and John Paul Miller. For a list of prizes, see page 24.

Boston Plans a Festival

Boston Public Garden, at the foot of Beacon Hill, will be the site of a gala four-day city-sponsored art festival starting June 12. Artists of northern New England have been invited to submit paintings, sculpture, drawings and prints for a large juried exhibition to be held in the garden during the festival. A special feature will be a show-within-a-show of the work of New England's leading painters selected by Bartlett H. Hayes, Jr. In addition, galleries, museums, schools and stores will feature special displays as part of the celebration.

With \$3,000 allotted by the city for festival expenses, Nelson Aldrich, president of Boston's Institute of Contemporary Art and general chairman of the festival, has been able to organize the four-day program on an impressive scale. Some of Boston's leading figures in the art world are participating. A special committee on installation, headed by Gyorgy Kepes, has designed mountings for exhibiting the work, and landscape artist Sidney Shurcliff is preparing a ground plan for the show.

Concurrent with the festival, the Institute of Contemporary Art will stage an exhibition of paintings by two New England artists—Andrew Wyeth and

Waldo Piece. This show runs from June 4 to June 21.

Meanwhile, through this month, the Institute is showing the work of seven Cuban painters. Organized by the Institute, the Smithsonian Institution and the Pan American Union, this all-Cuban exhibition is scheduled to tour the United States. It brings to the U. S. the work of mature Cuban artists already recognized in their own country. Artists showing are Cundo Bermudez, Mario Carreño, Roberto Diago, Luis Martinez-Pedro, Felipe Orlando, Ameria Pelaez and René Portocarrero.

New Collecting Plan

Originated and launched by Mrs. Leopold (Gloria Vanderbilt) Stokowski, a new plan—the Museum Purchase Fund—is expected to encourage contemporary artists not yet adequately recognized, and to result in the formation of an important public collection of today's art.

Each year, a number of experts selected by Mrs. Stokowski, will single out about four paintings for purchase. The collection formed in this manner will, after 25 years, be distributed among public museums. In addition, while being formed, the collection will be publicly exhibited in New York and circulated throughout the country.

First Fund purchase for 1952 is an oil by Larry Rivers, New York artist. Titled *The Burial*, this abstract expressionist canvas is currently on view at New York's Artists' Gallery.

An important feature of the plan is that in addition to a purchase price, each selected artist not already represented by a dealer will receive an exhibition at an established gallery under the auspices of the Fund.

Wadsworth Atheneum at 110

"In the summer of 1841, Daniel Wadsworth, Esqr., had settled a plan for promoting the establishment of a gallery of fine arts in Hartford. . . ."

So reads the first entry in the records of the Wadsworth Atheneum, America's oldest public art museum, now celebrating its 110th birthday with a comprehensive visual review of its history. On view through June 1, the Atheneum's special exhibition is divided into six

MARTINEZ-PEDRO: Musician. Boston



main sections, each revealing a significant period of development.

Part of the exhibition tells the story of the museum's five buildings in early prints, photographs and drawings. Another includes notable acquisitions beginning with works acquired from the American Academy of Fine Arts in 1842 and ending with the most recent Sumner Fund purchase, Rubens' Tiger Hunt from the famous English Cook collection. One section is devoted to distinguished works of art seen in major loan exhibitions organized by the museum.

A feature of the birthday celebration will be special lectures, gallery talks



STEPPAT: Standing Figure. Indiana Artists Annual

and outstanding films in Avery Memorial, the fully equipped theater which premiered Gertrude Stein's "Four Saints in Three Acts."

Hoosier Annual

Described as one of Indiana's most interesting art exhibitions of the year, the 45th Annual Indiana Artists Exhibition, on view at the John Herron Art Institute to June 4, comprises 141 works by Indiana-born or resident artists. Jury-members Henry Varnum Poor,

Joe Jones and Humbert Albrizio—all artists—selected 11 paintings and sculptures for awards totaling \$1,500. Top prize—the \$300 Art Association

Top prize—the \$300 Art Association Award—went to James Snodgrass for The Digger, an oil painting described by local journalist, Henry Butler, as "a sensitive, introspective almost tortured study of a mud-colored man in a muddy area." Highest sculpture prize went to Leo Steppat for Standing Figure, a gracious study of a female nude. For a complete list of prizes, see page 24.

COAST-TO-COAST NOTES

Rochester, New York: On view at the Rochester Memorial Art Gallery to June 1, the 1952 Rochester-Finger Lakes Exhibition represents 19 counties in West-Central New York. Jury members Louis Bosa and Morris Kantor of the Art Students League, and Charles C. Cunningham of the Wadsworth Atheneum selected 323 works from among 1.031 entries for the exhibition. Of the exhibition, Thomas S. Tibbs, director of the Creative Arts Workshop, says: "The 'physical stuff' that paintings are made of has been given more attention by our regional painters. This experimentation with the medium noticed in previous years has developed greater confidence in the application of paint to surface." For prizes, see page 24.

Walters Art Gallery, Baltimore: "Miniature Faces in Greek and Roman Art," an exhibition of some 50 objects from the Walters Gallery's permanent collection, is on view to June 22. Painted vases; small sculpture in bronze, marble and terra cotta; coins; jewelry, and gems—with no face over one inch high—are shown, together with enlarged photographs of the heads depicted on these objects. According to the Gallery, "in this miniature painting and sculpture, development of skill and changes in taste from the beginnings of Greek art until the fall of Rome can be traced."

Springfield, Massachusetts: Thirty painters were selected by the director of the Springfield Museum of Fine Arts for the Spring Purchase Exhibition on view at the museum to May 25. According to the museum, the majority of the artists represented are young and not too well known, but show strength, character and individuality in their painting. Some better knowns included are Walter Meigs, Wallace Reiss, Gertrude Abercrombie, Raymond Mintz, Kay Sage, Kenneth Callahan and Carlyle Brown.

Seattle Art Museum: In the Northwest Watercolor Society's 12th Annual Exhibition, on view at the Seattle Art Museum through June 1, 58 works by members and non-members are seen. A dozen cash awards were designated by a jury. For a list of prizewinners, see page 24.

Irvington, New Jersey: The 19th Annual Art Exhibition of the Irvington Art and Museum Association, on view at the Irvington Public Library in New Jersey through May 23, comprises 74 oils and watercolors selected by a 10-man jury. John R. Grabach, chairman of the jury, asserts that the show has

the best group of watercolors he has ever seen. Top prizes were awarded to Maurice Kish (oil), Frederic Whitaker (watercolor) and Reynold H. Weidenaar (print). For a complete list of prizes, see page 24.

Butler Art Institute, Youngstown, Ohio: In their largest local show to date, artists of the Youngstown area exhibit 225 works at the Butler Art Institute. On view to June 8, this Spring Salon comprises work selected from among 420 entries by Fred Yost. For a list of prizes, see page 24.

San Francisco, California: Luminous sculpture by Robert Mallary and original drawings by Henry Moore, Ben Nicholson and John Tunnard are on view at Gump's through June 7. Of Mallary's special sculpture medium, the gallery says: "In this polychrome medium, the use of color not only enhances the forms but is essential. . . . The basic materials in this luminous sculpture are thin transparent acetate sheets used in conjunction with luminescent pigments and dyes."

Akron, Ohio: The 29th Annual Area Artists Show representing five Ohio counties opened May 1 at the Akron Art Institute. From among 762 entries, 325 were selected for exhibition by a three-man jury. Top prizes went to Leroy Flint, for a wood sculpture, and Fred Kline for an oil. For the complete list of prizewinners, see page 24.

University, Mississippi: A recent exhibition, "Approaches to Drawing" at the University Gallery, University of Mississippi, has been slated for circulation throughout the United States by the American Federation of Arts. The show of student work was organized to determine the various approaches being used in the teaching of drawing. Fifty art schools and departments were invited to submit five student drawings each for the exhibition.

Smithsonian Institution, Washington, D. C.: The 19th Annual Exhibition of the Miniature Painters, Sculptors and Gravers Society is current at the Smithsonian Institution, Washington, D. C., through May 30. Including work in 23 media, the show comprises 209 works by 111 artists from 23 states and Canada.

Flushing, New York: The 5th National Spring Exhibition sponsored by the Art League of Long Island is on view at St. John's Parish Hall in Flushing, through May 24. Jury of awards comprised Concetta Scaravaglione, sculpture; Louis Jambor, oil; Syd Brown, watercolor; Ralph Fabri, oil and casein. The Art League represents a membership of over 200.

Washington, D. C.: From among 495 entries, 120 paintings and prints were selected for the 55th Annual Exhibition of the Washington Water Color Club, on view through May 30 at the U. S. National Museum. Top prizes were awarded to Gustav Trois, Eliot O'Hara, and Doris Seidler. For a complete list of prizewinners, see page 24.

Kandinsky Retrospect

An important retrospective exhibition of the paintings of abstract pioneer Wassily Kandinsky has been installed at the Knoedler Galleries, where it will remain on view through June 6. Paintings shown range from the artist's earliest to latest periods, and almost half of them are drawn from the Paris collection of Madame Kandinsky-a collection which has remained intact since Kandinsky's death in 1944. Along with these canvases seen in the U.S. for the first time, the exhibition includes a number of paintings borrowed from New York's Solomon Guggenheim Museum of Non-Objective Painting, which has one of the world's largest collections of work by the artist.

The exhibition, organized by the Boston Institute of Contemporary Art, opened in Boston on March 27. A full report on it appeared in Art Digest March 15. Subsequently, the show will visit San Francisco, Minneapolis and Cleveland.

All-Woman Annual

Oils, watercolors, sculpture, drawings and prints—there are almost 300 of them in the 60th annual of the National Association of Women Artists at the National Academy Galleries to May 18. The work is earnest and competent but seldom attains originality or a really superior level of craftsmanship—seldom communicates strong feeling, either.

Exceptions to this among the oils include: Shirley Mills' misty-day Landscape with Island in dim mossy greens; Edith Hellman's Hartleysque Red Rock; Jean Watson's Snow-Capped Coal Bank; Carolyn Stoloff's Echoes of City Streets—a maze of tiered, terraced buildings; Marjorie Weil's Construction; and Maria Cantarelli's Italian Picnic, with its superbly rendered red velvet. And there are worthy entries by Stella Loeb, Jerry Quier, Ruth Stevenson, Edith Morehouse, Helen Wellner, Vera Andrus, Helen Mackey, Doris Seidler, Harriet Rosendale, Lois Tracy and Elsie Ject-Key.

Especially gratifying watercolors include Marjorie Liebman's vision in misty pastels of a White Dawn; Charlotte Whinston's romantic Scared Crows—like something from Poe; Mildred Holzman's charming nude—a shimmer of sunlit flesh and soft blue shadows. Gratifying, too, are Stella Henoch's Kitchen Gadgets—which for Miss Henoch means an iron skillet and a bottle of Vat 69, both very well painted; Jane Doscher's tumbledown, magic realist Door to Nowhere; paintings by Frances Pratt and Constance Scharff, and one of Goldie Lipson's best flower studies.

The graphics this year are generally mediocre. Here the exceptions are etchings by Rose Hickey and Doris Seidler; a color woodcut by Emma Ehrenreich; Nancy Ranson's serigraph *Dunes* and Margaret Lowengrund's speckled color lithograph, *Milkweed*.

lithograph, Milkweed.

In the sculpture division the best works, generally, are realistic heads by Helen Beling, Eugenie Marron and Hansi Grossman. Also notable are El-

len Key-Oberg's squatting biomorph in cast stone and Barbara Lekberg's metal alloy group of *Three Graces* who seem to have passed through an ordeal by fire and acid.—JAMES FITZSIMMONS.

Drawing Lessons

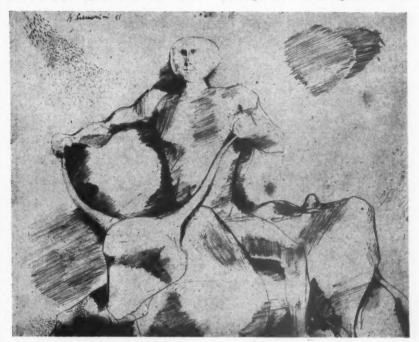
The lay public, often baffled and sometimes enraged by exhibitions of the moderns, will find more provocation in the Viviano Gallery's May exhibition of some 26 drawings by three young Americans and three Italians. Fantastic distortion or eerie modeling characterize animal and human forms, buildings and landscape in this show, for here no single line compromises with popular taste. But to the initiate, many of the drawings will transmit a beauty almost painful in poetic quality.

Of the Italians, the well-known sculptor Marino Marini is possibly the least interestingly represented. His horse drawings expand in scale even beyond their large size.

In all these drawings, the merely visual is completely ignored, and the work goes straight to the essence of the subject. It is an exhibition that our own artists would do well to study with sympathy.—Chris Ritter.

Picture of Wealth and Character

For its eighth annual survey of contemporary American portraiture, 70 works executed during the past year have been assembled to be shown through May by Portraits, Inc. These likenesses make a comprehensive and impressive show, one of wealth and character. The paintings range from a broad, loose technique to rather overpictorial studies of children, but most of them present the sitter in well-controlled detail. The net result is both a product and a depiction of the



CREMONINI: Bull Tamer

and rider studies are either overly bold or completely dissolved in the softness that distinguishes his modeling. Renzo Vespignani, at 30 a successful painter in Europe, in very small pen sketches endows the landscape with dry light and atmospheric personality akin to Van Gogh, and he succeeds with some of the same fierce intensity.

The careful modeling of Leonardo Cremonini, 26 years old, recalls Marini's sculpture in insistance on unity, and in very sensitive pen renderings of man and animal which at times suggest a full range of color.

Among the Americans, Jo Rollo, in a rather Matisse-like manner, endows his children with adult personalities while considering the mother impersonally. Carlyle Brown, a 32-year-old Californian living in Italy, catches the antique mood of ancient Rome beautifully, or describes form and light in rather dry studies of bottles. Joseph Glasco's line

world of wealth and fashion, but an extremely capable and intelligent one.

Featured is a portrait of Pope Pius XII by the Boston painter Elmer Greene, Jr. Recently completed from life, it was presented to Cardinal Spellman by an anonymous donor. Large and impressive, the Pope, in the robes of his office, here surveys the world with calm benevolence.

In the show, too, there is a portrait of Eva Gabor by Charles Baskerville, and an intimate glance at Mrs. Theodore Roosevelt III by John Koch. Gardner Cox' portrait of Dr. Arnold Wolfers in academic robes (lent by Yale University) is a sweeping work of forceful character, while Antoinette Schulte's smaller head of Dorothy Miller is appealing, but might not do full justice to that charming personality.

to that charming personality.

Henriette Wyeth's head of her sister
Dolly is, as might be expected, more intimate, and Wallace Bassford and John

Carroll—the latter in his study of Miriam Hopkins—achieve a feeling of warmth in character.

The exhibition also includes works of distinction by S. Edmund Oppenheim, Wayman Adams, Brockhurst, Sidney Dickinson, Speicher, Brook, and other



GREENE: Pope Pius XII

top portrait painters. And among several sculptures, a bronze head of Guy Pene DuBois by Winifred Lansing is beautiful in modeling and patina.

-CHRIS RITTER.

Brooklyn Scores a Hit

To keep quality high, the Brooklyn Museum and the Brooklyn Society of Artists have joined forces to present the latter's 1952 Biennial Exhibition. On view at the museum through June 1, the show was juried by one representative of the museum, John I. H. Baur, and four artists (two of whom are Society members). It comprises 114 paintings, drawings, prints and sculptures selected from among 800 entries. And considering its regional limitation, it maintains a surprisingly high level and includes a number of outstanding selections.

Brooklyn painters apparently favor semi-abstract idioms. Most canvases in this show represent recognizable subjects with emphasis on interpretive devices such as slight distortion, juxtaposition of different perspectives, and non-local color. Above all, most of these painters seem concerned with careful manipulation of materials. Evidence of painstaking study of paint quality, built-up surfaces and old master facility are seen in works by Harvey Dinnerstein, Meyer Fradin, Danny Pierce and Harold Baumbach. Lessons of the École de Paris are well assimilated by such painters as Robert Chapman (in a fresh and well-structured still-life) and Jacob Lawrence (in a figure piece). More abstract, Albert J. Kaytor paints a large, expressive image of night. Other not-able oil paintings are by Gregorio Prestopino, Reuben Tam and Tromka (the latter two being prizewinners).

One feature of this exhibition which lifts it from the realm of the ordinary regional show is the sculpture group, which includes several distinguished pieces. Among these, Nathaniel Kaz'

FIFTY-SEVENTH STREET IN REVIEW

ALFRED H. MAURER: From her own extensive collection of his work, Bertha Schaefer is showing 22 of Maurer's gouaches, dated from 1924 to 1930. They represent the artist at his late, developed best, though by nature of the medium these gouaches lack the size and scope of Maurer's oils. Most of the examples shown here are portrait heads—either the familiar elongated, large-eyed type, or the type abstracted in overlapping, cubist planes. They are the expression of one of our most individual talents.

The seven flower studies included, however, strike a comparatively unfamiliar note. Possibly on close inspection they represent a higher attainment in pure painting. Unobtrusive in subject and composition, they are so luminously pure in color and spontaneous in brushwork that they are as fresh today as they were a quarter of a century ago when they were painted. (Schaefer, to May 31.)—C. R.

FRITZ WINTER: A non-objective painter who studied with Klee and Kandinsky at the Bauhaus, Winter is one of the younger leaders of post-war German art.

In his paintings, ovoid and serpentine shapes of strong blue, yellow or smoldering red emerge from puddles and tangled coils of black. Everything floats on a murky, foggy expanse of greyed lavender or green. Line is sometimes broad and slashing, sometimes puffy—dripped across the canvas like sealing wax or spilled ink. Color is generally rather acid—the sort of color woodblock artists favor. The light that pervades these paintings is that of dusk or of a wet, lurid dawn.

Winter does not always communicate, but when he does, cosmic processes—the birth of worlds and of embryos—are suggested, and the mood is one of somber excitement. (Hacker, to May 24.)—J. F.

CHARMION VON WIEGAND: Painter, president of American Abstract Artists, well known too as a writer on abstract art, Miss von Wiegand exhibits oils made during the four years since her last New York show. The earlier paintings—a series called *The City*—are architectural in feeling and adhere quite faithfully to the Mondrian tradition. Some are relatively simple, open compositions having slow serene rhythms. Others are "busier," with closer, smaller intervals of color.

Recently Egyptian, Tibetan and Taoist religious and esthetic concepts have altered Miss von Wiegand's approach. In *The Inner City* series color oppositions are more Oriental, In some a typical mandala—an arrangement of intersecting, interpenetrating circles, triangles and diamond-shapes—is superimposed like a sacred emblem on a rectilinear grid. But Eastern and Western formal ideas can't be fused so easily.

Miss von Wiegand is more successful when she is more radical, when the whole painting becomes a mandala, with beams of lighter color cutting diagonally across a quilt of diamond-shapes,

like light refracted by a prism. How to construct a mandala that is an authentic ikon—not static, not merely decorative and satisfying to our Western esthetic sense—that is quite a problem. In the deceptively simple Fire Wheel, and in Tabernacle and The Golden Flower, the artist has hit upon a few solutions. (Saidenberg, to May 24.)—J. F.

CHARLOTTE BEREND: These recent watercolors of Gastein, Austria, sustain qualities observed in the artist's previous exhibitions. Widow of Lovis Corinth and now an American citizen, Miss Berend reveals a maturity of expression with an inescapable freshness of approach to visual experience. The limpidity of the pure watercolor on her papers creates remarkably different atmospheric effects, yet it also builds up a sound design in which details of the paintings are immediately coordinated.

Everything is made to count in these simplified compositions—the sudden salience of a towering pine against a cleft in a mountain range; red roofs of little chalets; the answering curve of a bridge to the roadside bending at its side; the steep slopes of mountains or their sloping green lower folds. And in all the pictures, however slight the theme, the sense of scale is remarkable.

Realism and impressionism are alike absent from Miss Berend's personal artistic language, although, aided by both delicate and brilliant color, she clearly sums up the character of place and often of time. At times objects stand out with sharpness in flooding luminosity. Again folds of impalpable mist shroud the landscape, or the lingering sunset turns the village spires and roofs into rosy surfaces. In these landscapes, poetry and veracity are combined in a rare harmony. (Schaeffer, May 19-June 2.)—M. B.

MARGUERITE CHATFIELD: Miss Chatfield's delicate, meticulously accurate flower studies are in the fine French and Austrian tradition of botanical illustration, but less stylized, more observant of details and nuances than those of—say, Redouté.

The lazy, graceful curl of clematis tendrils; the veining and serrate edge of a rose leaf; the exact softness of a rose petal; the lassitude of Althea leaves—of such details is Miss Chatfield's art made. To an inexpert eye the orchid studies seem especially fine and the tendrils of the Vanda have a floating, drifting quality which the artist captures, seemingly without effort.

It is an exhibition which should please the flower lover and also the man who knows nothing of flowers, but likes a fine drawing. (Knoedler, to May 30.)

SEASON'S RESUME: Today, after more than a decade of familiarity, Picasso's violent plastic expression that burst upon us in the late '30s seems strikingly realistic. In this current show's typical (but not particularly outstanding) Picasso Figure of 1941, the distorted, double-image head, claw-like hands, and strident blue-striped pattern of the dress all fall into place to become the

rather pleasant figure of a young woman seated at a table. We can see this figure now as correctly proportioned and anatomically accurate, with distortion contributing to a liveliness in pose and action never attained by fashionable portrait painters. It testifies to the monumental soundness in the work of a master.

Other revealing paintings here are a 1907 Braque landscape in willowy design, almost the antithesis of Braque's characteristic work, and a deKooning figure of 1935, subdued but compelling in color. There are typical paintings by Magritte, Delvaux, Mondrian, and Gorky; and there are Steinberg's witty comments, as well.

Joseph Albers' Transformation of a Theme A-1 is a small black-surfaced vinylite panel on which lines are engraved with machine precision into a dead-white second layer. The geometric design emerges in tasteful purity with the movement of an optical illusion. (Janis, to May 31.)—C. R.

"IN MY STUDIO": A theme show, this exhibition features gallery regulars and invited guests. The theme serves as a good device for demonstrating an unlimited variety of temperaments at work, for the show ranges from an affectionate but objective studio view by Joseph Kaplan to a highly subjective image by Charles Heidenreich.

Cool light and a sense of order emanates from Joseph Solman's canvas, while Arbit Blatas paints the gay disorder of the working artist's home. Leo Quanchi, in one of his best works, paints abstract symbols on a warm ochreous ground, revealing his love for tools and materials. Others showing include Paul Mommer, Jacob Elshin, Sam Weinik, Victor Candell, Louis Tytell, Ben Wilson, and Sholem Farber. (Salpeter, to May 24.)—D. A.

CLAY BARTLETT: A graduate architect, but also a veteran painter of skill and attainment, Bartlett puts his training to good use. This exhibition, largely the result of a sojourn in the West Indies, depicts towns and buildings against tropical backgrounds. In Indian Temple, the stark white pattern of the building contrasts startlingly with lush deep green. In modified and controlled realism other paintings catch the sleepy atmosphere of street corner and noonday sun. (Ferargil, to May 25.)

FRANCIS FOSTER: Wood, terra-cotta and metal sculptures, and painted linoleum reliefs in this show are all abstractly expressed. While some of the terra-cotta figures suggest Eastern provenance in their pillared forms surmounted by crescents, the majority of the items shown seem to reflect the ancient symbolic language of our Western Plains Indians.

The linoleum reliefs, incised and brilliantly painted, are noteworthy not only for their skillful combining of intersecting circles, squares and pronged forms cut by black bars, but also for the impression the flat surfaces give of depth and solidity.

A large copper cutout, its intricately interspersed detail held against a gleaming copper back, is one of the show's

unusual items. Here, as elsewhere, the artist perceptively utilizes mysterious symbolism that reaches back to archaic times in effective, modern decorations. (Artists, to June 2.)—M. B.

MARGARET BILGER: One of upper Austria's major artists, Margaret Bilger re-evokes Northern tradition in the black-and-white woodcut. Taking themes from old German folk tales, legends of dark woodlands and mystic portions of the Old Testament, Miss Bilger gouges, scrapes, "lowers" and scratches strange and very effective woodcuts.

Technically, these prints offer a wide range of effects. Sometimes the artist uses the soft greys found in certain Gauguin prints. Sometimes she cuts incisively, juxtaposing black and white to suggest early German gothic prints. And sometimes she achieves effects quite uniquely her own by means of delicate hand printing and tender treatment of the block.

In such views as Böhmer Wald, the artist lovingly describes the deep shadows, finely wrought bare trees and cold whites of Austrian winter. In Am Kreuzholz she captures the strong flavor and boldness of peasant woodcarving. In other prints, she evokes tender images of mothers and children. But even in Miss Bilger's illustrative cuts, composition successfully dominates literary content. (Galerie St. Etienne, to May 31.)—D. A.

SPRING ANNUAL: Oils by several of the gallery regulars and sculpture by Charles Stevens make up this second

Another star is Herman Cherry, who scatters small black abstract figures, as vigorous as humming birds, in a melancholy blue and lavender mist.

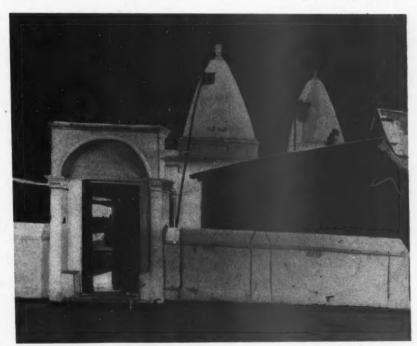
Others included are Alex Redein, Howard Mandel, Ruth Gikow, Karl Fortess, the Magafans, Edward Chavez and Bruce Currie. (Ganso, to May 24.)

HENRY MARK: This show seems to be the result of intense work on the esthetic problem of integrating small, geometrically conceived elements.

Mark covers panels with multitudes of interlocked shapes—often reminiscent of Indian pottery designs or pueblo ground-plans. These he relates by means of color reiterations and by the superimposition of a lightly limned linear network. The result is a homogeneity of style that does not detract from the vibrating effectuality of the work. (Serigraph Main Gallery, to May 26.)—D. A.

AMERICAN GROUP: Sculpture by Humbert Albrizio, Robert Laurent, Jane Wasey, and Mahonri Young, with 23 paintings by as many artists, comprise this very varied group offering. Joe Lasker's Horn of Plenty is a witty comment on the artist blowing a loud note on his own horn into the ear of an indifferent and passive classical muse. It is beautiful in color and execution.

James Penney's *Bridge*, one of the outstanding canvases here, is monochromatic but eerie in effect of space defined by moonlight in abstract pattern. John Hartell's *Travellers No. 2* is equally severe in color and mood of resignation. Among the many creditable



BARTLETT: Indian Temple

Spring Annual. There are five of William Pachner's cool, clean religious-feeling paintings—head and shoulder studies of men.

Joseph Meert is especially well represented. His Lyrical Space is an improvisation in rhythmic, looping black line. Still better is Composition in White—a loosely rectilinear quilt.

offerings are paintings by Karl Schrag, William Kienbusch, Marguerite Zorach, and Richard Lahey. (Kraushaar, to May 24.)—C. R.

JANE FREILICHER: This is Miss Freilicher's debut and it is an impressive one—because of her more recent paintings. In these she communicates

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more than a feeling of conviction, as is sometimes done by artists who have nothing else to communicate; she communicates feeling as well.

Miss Freilicher is an expressionist who leans at times toward Kirchner, Soutine or Munch, and at other, hap-

Soutine or Munch, and at other, happier times toward Bonnard. Most of her paintings have to do with people—a maelstrom of football players, faces in a crowd, nudes. Her brushwork is sweeping. Her color is strong and often quite somber. Figures are defined by variation of color more often than by contrast, and by changes in the direction and character of the brushstrokes.

Among three or four pleasing works there is one that is profoundly exciting—a vast painting, in greenish greys and browns, of *Leda and the Swan*. Long grass, branches, water, the swan, everything, all of nature seems to be heaving and flailing around the massive figure of the woman who sprawls, unresisting, her head thrown back in passion. If Miss Freilicher can keep this up, she should go places. (Tibor De Nagy, to May 24.)—J. F.

KIYOSHI SAITO: Woodblock prints by this contemporary Japanese artist reflects a fusion of Eastern and Western modes. A moody, vague atmosphere related to Western expressionism pervades most of the prints.

In the Japanese tradition, Saito cuts winter scenes of the mountains of Aizu province. Here, the boundless sense of space, the expertly balanced black, gray and white volumes, and the fluent gestures of peasant figures scattered in the snow recall 17th-century Japanese prints. But elsewhere, with Western modeling and brash, badly registered color, the artist loses the lyricism present in his black-and-white snow scenes. (Caravan, to May 16.)—D. A.

LOUIS BOSA: These paintings and drawings of Venice present aspects of the city unfamiliar to most of us. The romantic canals and gondolas are only faintly suggested. Even Santa Maria Novella is omitted. In their place Bosa spreads out a panorama of Venetian life that often borders on caricature yet is always a convincing report. The sparkling color and fluent design of the paintings and the swift, nervous line of the drawings bring veracity to the witty summing up of these scenes.

A shabby little group in a shabby backstreet watching the dancers in Tarentella; a waiter gazing ironically at ladies of the evening who are rising from their chairs at a café for predatory pursuit, are brilliant vignettes carried out with economy of expression. The liveliness of the subjects does not impair their artistic integrity. (Kleemann, to June 1.)—M. B.

PRINT GROUP: Acknowledging the pronounced resurgence of interest in original prints, this gallery presents a large show of in-group graphics.

Newer Downtown members, introduced in the Ground Floor gallery, prove most interesting, most adventurous. Among these, Jonah Kinigstein is by far the leader. He shows a bold black-and-white woodcut and several stencil prints—all demonstrating a mature and distinctly graphic approach. His cave dwellers and beasts which

emerge from dark grounds on stencil prints speak a primal, effective language.

Other highspots include Wallace Reiss' imaginative etching; Carroll Cloar's Arkansas memories done in impeccable lithographic technique; Ralston Crawford's brilliantly colored lithographs; and prints by Reuben Tam, Kuniyoshi, William Brice, Walter Meigs and Ben Shahn. (Downtown, to May 29.)—D. A.

GREGORIO PRIETO: Well known in England and on the Continent, Prieto now makes his American debut with oils which vary considerably in mood and quality, and with first-rate pen and ink drawings. A great medieval castle rising from a plain; a drowned sailor struggling with his departing spirit; romantic evocations of the classic pastthese are typical subjects for Prieto, the painter. It is easy to understand the enthusiasm of European poets for his work-it is indeed poetic-but a poet's taste in painting is often no sounder than a painter's taste in poetry. There is nothing exceptional about Prieto's painting as painting.

Prieto the draftsman is in another class. Some of his drawings are in the great bravura tradition, and in these there is a sense of high drama. Others are laconic, incisive, coolly classic, Toboso, the aqueduct of Segovia, a charming girl of Granada, bulls, Oxford undergraduates lolling in a meadow—whatever the subject, it is observed most acutely. One may think briefly of Picasso, Augustus John, Corot, Claude, De Segonzac, but one's attention returns to the drawings and to a personal language which Prieto speaks with feeling and unfailing style. (Iolas, to June 1.)

KALI: A forthright Polish artist who understands both contemporary painting and styles of the past, Kali offers a group of brilliantly colored oils. Combining well-digested lessons of the cubists with simple clarity learned from the folk-art of her native land, she uses a palette knife to apply heavily impastoed color in varying thickness.

Two landscapes in the exhibition demonstrate the artist's sensitivity to locale. The earlier, Luxembourg Landscape, retains a medieval flavor in its cosy, walled-in view, despite a modern manipulation of flat, opaque color planes. The second, Indian Summer,

Bosa: The Onlooker



was painted after Kali had emigrated to Canada, and reflects a vivid delight in broad, undulating vistas. It appears that bitter war experience in Europe has not clouded this artist's vision. (Weyhe, to May 29.)—D. A.

EZIO MARTINELLI: In Martinelli's third exhibition there is a large painting called *Quagmire*. A few undulating puffs of pale grey are scattered on an expanse of white canvas, and hundreds of delicate black lines curve, loop and dart from point to point. The painting affords an experience of linear rhythms and stresses—the same experience a Kandinsky improvisation affords.

The exhibition also includes a few large, striking nudes in pen and wash on rice paper, and these afford experience of a less rarefied sort. Then there is a painting called *Tarn*, in which wisps of pink, yellow and orange are rubbed into a subtly toned neutral ground. Here black line provides an all-over tracery of vegetable and anatomical details. It is a brilliant piece of painting, but could it have been done without an extensive knowledge of Matta and Gorky? And many of the other paintings and drawings—could they have been done without Tobey, deKooning, David Smith or Picasso of the bone period?

Martinelli is a gifted painter and a virtuoso draftsman, but he still neglects his own reality, his own vision. (Willard, to May 24.)—J. F.

MODERN EUROPEANS: Paintings in this group make a lively impression.

The German expressionist, Campendonk, presents an engagingly naïve canvas—a jungle of animal and bird forms in glowing color. A Raoul Dufy is unusual in that it presents no boats or race courses, but a Coffee House in Tangier. Pascin's sensuous drawing of a nude; Chagall's surrealist dream-world Wedding, and an early Feininger are other appealing items. Derain's classic stilllife is a contrast to his masterfully organized Paysage de Provence, one of his most ingratiating paintings.

Gleizes, the apostle of flat cubism, is represented by a characteristic canvas in hot color. As an unusual feature, it includes American skyscrapers, undoubtedly viewed during the artist's stay in this country. A previously unknown Swiss artist, Willy Kaufman, contributes three canvases. One, Descent from the Cross, is both a powerful and tenderly reverent abstraction. Bruno Krauskopf's expressionist Sun on the Wood overspreads the canvas with its fervency of color. Look out for it at the Carnegie next fall. (Feigl, to May 17.)

DORIS ROSENTHAL: In her first New York show since 1945, Doris Rosenthal presents a group of pastel drawings of the West Indies. Her impressions are sharp and succinct. Like a good reporter, she tells her story by recording telling details rather than by building up an atmospheric aura with color and chiaroscuro.

For this artist, the light of Haiti and Martinique is clear rather than bright. Warm colors are dappled and subdued with greys and browns. One notes the scrupulous observation of posture, of the angle at which a basket is bal-

anced on a head, of a woman's ruffled petticoat, of a fisherman's knobby elbows. Subtler, less tangible qualities are sensed too—as in *House in Port au Prince* where the artist recreates a mood, a dustless and deserted tropical ambience. (Midtown, to May 24.)—J. F.

DOROTHY DEHNER: Few artists today can handle line with the lyric fidelity demonstrated by Dorothy Dehner. In her first solo show of watercolors, Miss Dehner reveals a delicate sensibility and temperament which might correspond to the esthetic personality of Paul Klee.

Most of these watercolors are finely drafted pen-line drawings over soft-valued tonal washes. The line, in all cases, is fluent—now geometric in its trajectory, now freely curving. Color is always subtle. Frequently it merely supports an essentially linear composition.

Although chiefly non-objective, many of these watercolors are expressive of place and mood. Nauticus, for example, with its billowing sail-shapes and its sea of sky evokes seaside summers. In Funeral, the artist uses black and white to describe an ominous coffin shape and to create a lugubrious mood. (Rose Fried, to May 31.)—D. A.

ROGER CROSSGROVE: Recipient of an Emily Lowe award, this artist works ably in a variety of mediums and contrasting moods. But in all of his paintings an emotional undertone makes itself strongly felt. In the group of oils, a Red Theme series is carried out with flashing vermilion and sharp linear details. In contrast, Still-Life, Blue is a composition of amorphous forms in a pallor of color. Among the Duco paintings, Growing Thing, its focal center suggesting an incipience of life, and the etiolated emphasis of Moon Worship have symbolic significance.

A group of temperas includes Waterfront—dark foreground and opaque water starkly relieved by the vermilion outlines of sails and by a vivid red railing at a distance.

There is much promise in what seems to be an experimental phase of Crossgrove's work. (Eggleston, to May 18.)

—M. B.

GROUP: Nine painters and a sculptor contribute three items each to this lively gallery group show. Bernard Walsh's cast pewter figures are small, but achieve a monumentality in scale. Abstractions by Malcolm Case, Louis Evan, and Joseph Jeswald are all well integrated.

Arthur Levine, formerly of the U. of Iowa, offers three tour de force etchings, and Milton Wright's bright pictures suggest Americana. Comparatively realistic are Maurice Becker and Ben Eisner, but the star of the show might prove to be Hugh Mulzac, a 65-year-old Negro sea captain. His first paintings, genuinely primitive, are reminiscences of his native British West Indies. (A.F.I., to May 29.)—C. R.

CHARLES MELOHS: Vibrant movement seems to surge throughout this artist's canvases, a clash of sharp-angled planes and tangent arcs establishing the main motive, with little subsidiary rhythmic passages incorporated in it. Brilliant color accentuates this all-over movement in such a painting as Lull,



DEHNER: Nauticus

with its massing of exotic foliage, or in *The Pool*, with its sequences of greens cut by the flash of bird wings. Yet one of the outstanding works is *Mare Noir* in which the color key is low. Here, dark, piled-up debris in the foreground and an expanse of broken grayish clouds are scarcely lightened by a pallid sun.

In all these canvases, the artist succeeds in subordinating restless detail to a framework of structural design. (Wellons, May 19-31.)—M. B.

LOIS BARTLETT TRACY: Experimental in technique, either with heavy ink lines feathering into wet washes of transparent watercolor or gouache used with opaque white, these papers largely depend on amorphous forms the washes assume. Most of them have no recognizable subject, and bear titles such as Eternal Flux and Power Enigma. They are meant to express something of the new space concepts of physicists. In the vein of abstracted realism, others utilize landscape, animal, and sea forms.

The painter has exhibited widely, particularly with Florida and New England groups. (Burliuk, to May 25.)

LEON GOLUB: Expressionist in mood, most of these etchings and lithographs are conceived on the dark side of the value scale. Wan faces, gesturing hands, shadow-cloaked figures emerge here from murky grounds. Golub's experiment with etching results in a crusty, mottled surface reminiscent of Dubuffet's effects in painting. In his more traditional lithos, he employs tusche washes, for the most part, relying on a few white areas to model features of emotional human subjects. (Wittenborn, to May 31.)—D. A.

FRENCH-AMERICAN GROUP: Three of the "grand old men" of modern art are represented here. There is a bright, barbaric fauve Vlaminck; a good example of Léger's machine-age lyricism; and a surrealist Picasso—an elephant-footed assemblage of female characteristics loping along the beach. The next generation is represented by an excellent Miró and by Dubuffet. Of the Paris avant garde, there is a Mathieu—brown scribbles on dingy white, like the tracks of frenzied ice-skaters—and a somberly

handsome Soulages which might be a night scene of docks, spars and pilings.

Among the gallery regulars, Gottlieb is especially well represented. He shows a new painting, Chromatic Game, in which black, red and green figures spiral up and down the canvas like free-floating balloons. Baziotes' Redonesque lunar apparition, the horned Child of the Moon; a sturdy equestrian by David Hare, and work by Bultman, Lassaw, Hofmann and Motherwell complete this interesting group. (Kootz, to May 31.)

ALLEN HERMES: In his current show, this artist seems to pursue different esthetic goals. He paints both realistic and formalized flower pieces. In Rome, he paints a solidly built design with realistic, if rather capricious forms. In contrast, there is a tenuous landscape, Morning, a thinly painted snow scene with vague details under a muted sun. But in all the work, Hermes' sound craftsmanship and imaginative approach are apparent.

Among the many still-lifes, Gray and Blue is merely a rhythmic linear outline against touches of color and Chrysanthemums is a handsome coordination of sharp, green leaves and white impasto flowers. Refulgence of color marks many other still-lifes, but color is never splashed on. It is always held to a pattern. (A.A.A. to May 31.)

—M.B.

COSTUME DESIGNERS: Organized by the Theatrical Costume Designers Union, this exhibition includes costumes and croquis by America's leading designers for Hollywood, Broadway, the opera, ballet and floor show.

Most of the sketches are interesting as designs, of course, rather than as examples of draftsmanship. Among these, Irene Aronson's idea for a comically stout. Germanic Count Almaviva: Aline Bernstein's modern-dress Hamlet: Irene Sharaff's costumes for The King and I; Howard Bay's art nouveau conception of Pagliacci; and Elizabeth Adlon's brief adornments for show girls, are outstanding. In a special class are fine Shakespearian costumes by J. Eakins and M. Hunt. A few designers are also excellent draftsmen-notably Cecil Beaton, Willa Kim, Eugene Berman and Helene Pons.

The exhibition also includes a few completed costumes, and of these Leo Van Witsen's costume for Mozart's *Impresario* is especially charming. Students of costume design could learn a great deal here. (ANTA Playhouse, to May 28.)—J. F.

PETER LIPMAN-WULF: Two architectural compositions in this show might be used in an interior setting or as an adjunct to architecture. *Centaur and Nymph* is the more impressive piece. It is carried out in a ceramic medium, combined with dark wood, and touched dexterously with colored patine. It is concentrated in design, the figures being almost enclosed in enframing wood.

Lipman-Wulf's prints possess variety. Some are fluent patterns in which figures dissolve in color. Others contain forms sharply defined in a rhythmic movement. The woodcuts, non-objective, are large bold geometrical designs in

old geometrical designs in [Continued on page 20]

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Next Question

In an earlier column this season [December 15], I presented in question and answer form some items suggested by recurring inquiries and therefore apparently of general interest. Following are a few more replies to inquiries received recently.

Q. How does one use the white of egg in painting?

A. White of egg and water, beaten to a froth and allowed to stand overnight, is called "glair" and was formerly used in a few obscure procedures, for instance as a binding medium for certain delicate colors in manuscript illumination and as a size in water-gilding. It never had any major use in the history of painting, but still gets mentioned now and then by non-technical writers who confuse it with egg yolk or whole egg employed in tempera painting.

Q. I note that you recommend paint made from gum arabic emulsified with stand oil, damar, etc., as one of three major varieties of tempera, the other two being the pure egg yolk variety and the egg plus oil variety. I have heard that gum emulsions are unsatisfactory because they are too soluble in water, and therefore too susceptible to accidental water damage. How about this?

A. I never hear gum tempera criticized in this respect by painters who actually use it in their work. And I have never encountered more enthusiastic artists than those who have discovered that gum tempera on panels gives them the working properties, effects, and freedom from blemishes that just suit their personal requirements. When varnished or glazed and varnished, gum tempera is as resistant to external conditions as any other variety of tempera. When left unvarnished it is at least on a par with gouache, watercolor and casein so far as water damage is concerned. Even the more water-resistant varieties of tempera (pure egg or egg plus oil) must be guarded against water damage, as is customary in the preservation of any work of art.

Q. What is the status of the following materials as artists' supplies? (1) Shellac. (2) Rubber cement. (3) "Dutch Boy" white lead in oil. (4) Writing ink.

A. (1) Bleached white shellac, when diluted to extremely thin consistencies with three or more volumes of alcohol, is an excellent size for reducing the absorbency or porosity of aqueous ground or paint layers prior to painting or glazing with oil paints. It should never be used at varnish strength to produce a gloss, as its film develops surface defects with age. Nor should it be used where it is not overpainted, as it has a tendency to darken on exposure. Within these limitations, it can also serve as an isolating material between layers because of its insolubility both in water and turpentine.

(2) Rubber cement is an entirely undesirable material, never to be used on works of art. It is of value only for

temporary purposes as it turns brown and disintegrates rapidly.

(3) "Dutch Boy" white lead in oil (or a brand of equal quality) is suitable for use in oil grounds and as a marouflage (cement to affix canvases to walls). It should not be used as a substitute for the finer white lead tube color (flake white) as it has a much greater tendency to turn yellow, especially when a painting gets insufficient daylight during the drying period. Used as impasto, it tends to wrinkle.

(4) "Permanent" writing ink operates on an ancient principle, the black or blackish color being set in paper as the result of a slow reaction between an iron salt and a tannin obtained from nutgalls. Ink also contains a dye to give it an immediately satisfactory dark color.

There is a vast difference between permanence in works of art and permanence in written records which are ordinarily protected from exposure to light. An enormous amount of fading or discoloration can be tolerated in the latter so long as the writing remains legible. But writing ink is not a drawing material, and for drawing the artist would be better advised to use India or Chinese inks—dispersions of pigment (lampblack) in a binder.

Colored inks are never of fine arts quality, and although manufacturers make various claims regarding the properties of these inks, properties the makers recommend always bear on work done solely for reproduction. Certainly, color stability is not among the virtues of colored inks

Q. In accepting untempered Masonite Presdwood as a reliable support for paintings, I feel some concern over its ultimate permanence because of a possible lack of adhesion between its surface and the paint or ground coating. Is there any basis for my concern?

A. If your supposition is correct, you would do well to be concerned. Adhesion or the lack of it is one of the major elements in general permanence. However, all tests I have observed indicate that, in this respect, Presdwood is superior to most of our panel materials. (For an example of one of these tests, see page 73 of my 1948 book, "The Painter's Craft.")

Like most of our painting materials, Presdwood has its limitations, but it should not be rejected because it does not perform 100 per cent according to ideal requirements. It must, however, be handled with care. For example, although it will not warp, split or crack like wood, it will not withstand nearly so much ill treatment and banging about as plywood. If it drops to the floor and lands on a corner, it suffers; corners and edges damage quite easily.

Ideally, Presdwood should be cemented to a cradle or bracing frame, and it should be well braced by its picture frame. Unbraced, it is more susceptible than plywood to being deformed by any contraction caused by the drying of thick paint coatings or powerful glues. To compensate for this, it is advisable to apply coating to the reverse side of a Presdwood panel.

57th Street in Review

[Continued from page 19]

resonant hues cut by blacks. Opposed to the insistent vigor of these prints is a drawing of two figures executed with delicate yet sure contours. (Delius, to May 17.)—M. B.

MARGARITA SAUER: In these watercolors and oils of factories and bleak urban areas, an apparent obsession with formalized design is vitalized by modulations of color and atmospheric effects. Cubistic forms are coherently related in such canvases as Noon Break or in the ample Roof Tops. In Cafe Life there is a warmth of living as well as an admirable disposition of impinging forms set off by the brilliance of a red wall. But the outstanding items here are the palpably swaying Derelict House, a watercolor, and The Sand Works in which one sees the vehement thrust of an upright column with lapping rhythms at its base. (Eggleston, to May 24.)-M. B.

SCHWARTZ, HOWARD, DE RICH: Ethel Schwartz contributes sculpture, and Charlotte Howard and Odette de Rich six paintings each in an innocuous three-man show. The sculpture consists of competent carvings in ebony, rosewood, and stone—loosely realistic figures in expanded form.

Miss de Rich paints rather geometric compositions of bull fights, athletes, and the city. Her subdued color has charm and a pleasant appeal. Miss Howard tends toward the allegorical in out-andout fantasy or in compositions built around the black patterns of cats. (Creative, to May 24.)—C. R.

CLAUDE DERN: This French-born painter delights in the lush landscape of Vermont. Most of his traditionally painted oils describe sun-gold fields lying beneath the imposing weight of Vermont's mountains, or meticulously detailed frame houses and barns in cheerful settings. A small group of watercolors included in the show depict the tourist's-eye view of Paris—bouquinistes, cafés, the Seine, and so on—with uninspired exactitude. (Argent, to May 24.)—D. A.

JOHN E. HUTCHINS: In his first show in 20 years, Hutchins favors wide-brush calligraphy in swirling, writhing line against a bold background pattern. The result is an effect too often modernistic rather than modern.

In simpler compositions, *Harbor* for instance, pattern is more effective, and a very handsome canvas results, compelling in design and color. Color generally is clear and tasteful, but there is a tendency to overdo impasto until form is lost, as in *July Fourth*—even though the painting's title indicates explosive effect is its aim. (Passedoit, to May 31.)—C. R.

LIZ CLARKE: In a varied show of collages, gouaches and oils, Miss Clarke paints gay, often whimsical themes. Fragments of castles, birds, decomposed still-lifes and fairyland towns appear regularly in her work.

Most effective are the small collages—romantic compositions of disparate items, often overpainted with bright gouache. Carrying over to the oils, the montage effect is seen in Birds, Balls

and Waterfalls—a zany construction of ramparts, tunnels, and various unidentifiable objects. A thinly applied, almost transparent paint film gives most of the oils the lightness of watercolor. (Hugo. to May 31.)—D. A.

NIKOLAJ STORM: Native of a Latvian theatrical family, but self-taught as a painter, Storm, in his second show, reveals interesting and promising talent. Genuinely expressionist in mood, he works boldly in thin wash combined with sudden impasto, creating sensitively realized landscapes and figure impressions. In a Lonely Place transports one into an almost mournful atmosphere. But in a self-portrait, and especially in Youth, the brush skips gaily over the canvas, a knowing shorthand bringing out the best qualities of Storm's medium. (RoKo, to May 30.)—C. R.

ARTHUR SCHWIEDER GROUP: A varied, individual approach marks the offering of 20 exhibiting members of a painting group that works with Schwieder. Emphasis is always on draftsmanship and sound values—with fairly consistent results. May Bluestone's Squash is a bit of nicely realized realism, and Henrietta Haas' Thistles are bold in pattern. There are also attractive pictures, among others, by W. G. Becker, Fannie E. Brandt, Josephine Fine, and Anne Ghibaudi. (Milch, to May 24.)

RALPH G. ENGELSMAN: In a first one-man show of watercolors, Engelsman proves to be an acute observer of street scenes and landscapes from New York to Belgrade. Most of his work is literal, but retains a pleasing freshness. Among the artist's best watercolors are those in the small Autumn series—vibrant studies of brilliant autumn foliage, and very small views of New York. (Lenox, to May 24.)—D. A.

THOMAS FOGARTY: At his best depicting landscapes of Italy and New York, Fogarty paints with high-keyed colors in a semi-impressionist style. Enthusiasm and exuberance are most apparent in such paintings as Florence Window, a bright vision of the city, and Ferry Slip, 2, an image of a ferry gliding in a golden late-afternoon sun. On the whole, Fogarty displays a sensitive approach to the richness of his medium, although in a few canvases, such as his portraits, he tends to sentimentalize. (Little Studio.)—D. A.

MILTON MARX: In classical transparent watercolor technique, Marx describes landscapes from San Francisco to Cuba. Most ingratiating are his views of Long Island homesteads such as East Moriches. Here, the artist paints old frame houses with rich foliage enveloping them—always carefully noting the play of the sun and the sparkle of clear summer days on the island. Several architectural views of Havana—some from interesting bird's eye vantage points—capture the baroque quality of the Spanish city. (The Stable, to May 31.)—D. A.

CONVERSATION PIECES: Literally gilt-edged, these illustrative 19th - century paintings are derived from Dutch old master and Venetian 18th-century paintings, and from a number of other [Continued on page 22]

BOOKS

Moholy-Nagy: "Total Designer"

"Moholy-Nagy: Experiment in Totality," by Sibyl Moholy-Nagy. New York: Harper & Brothers, 1950. \$6.50.

In May, 1919—in the tumultuous days following the Armistice—Laszlo Moholy-Nagy wrote in his diary with that justifiable blend of innocence, wisdom and supreme self-confidence reserved for very great men:

"I have had many talks with men and women on my long train trips. I have seen what is needed beyond food. I have finally learned to grasp what is biological happiness in its complete meaning. And I know that . . . it is my gift to project my vitality, my building power, through light, color, form. I can can give life as a painter."

This was the voice of the youthful Moholy. In his maturity he expanded. He was to give life not only as a painter, but as a "total designer"—in stage sets, films, photography, photograms (Moholy coined the word), typography, sculpture, and in social ideas and educational methods. The man swept into almost every area of the visual arts with the audacity born of conviction, and he remained to triumph.

The result, of course, has been that since his death in 1946 the man Moholy has been taking on the stature of a legend, and his final book, "Vision in Motion," has become a bible for modern designers, artists, educators.

Now Sibyl Moholy's biography arrives, supersedes the legend and makes a familiar spirit out of the tutelary genius. As his wife, she alone is able to give us the intimate and moving story of Moholy's long and often incredibly difficult struggle for recognition-not of himself but of his ideas. As a modern art historian, she presents an animated and well-documented account of one of the most significant and exciting figures in the history of 20thcentury art. What at times seems to be a reduction of the complexity of 20th-century art to a straight line of lucid development can be excused in such a personal account, which makes no claim to being a scholarly treatise.

The biography successfully evokes a total picture of Moholy's cultural environment, from his early days on a feudal Hungarian estate to his final years as a part of the industrial milieu of Chicago.

There is a certain romantic quality to the account of Moholy's youth, emphasized by his dreamy, isolated boyhood and his abruptly disillusioning experience in the war. Engrossed with visions of reform, he found release in drawing and youthful manifestoes. At the war's end he eagerly offered his abilities and services to the Hungarian social revolution but his non-representational painting was found unacceptable, and again disappointed, he turned his back on Hungary and traveled westward in search of a more developed industrial and artistic environment.

His penniless years in Berlin, with his early experimenting in painting and photography, were followed by five years of teaching at the Bauhaus in Weimar and Dessau: "the catalyst for the visual revolution of the 20th cen-The book does not give a full picture of the Bauhaus era and Moholy's activities there, but the author's firsthand information would naturally be fragmentary since she did not meet Moholy until several years after he left Dessau. His work as editor and designer of the all-important Bauhaus booksnow classics of modern art—as well as his first important experience as an educator there led him to his philosophy of design education which he was later able to realize at the Institute of Design in Chicago.

Sibyl Moholy's story reaches full stride with the account of the years following Moholy's resignation from the Bauhaus. Buoyant as ever, and considerably wiser, he delved into stage design and the movies, developed his work in typography, and with the encouragement of the woman who was to become his wife, returned to painting. The author performs a valuable service in stressing Moholy's painting, which has been largely overshadowed by his developments in design and education. She analyzes his evolution from the early influences of expressionism and cubism to his contributions to constructivism, from his work in static form and pigment to his final statements of dynamic light in spacein motion. His color and light modulators are among the great innovations

in the art of this century.

The hostility of the Nazi party finally drove Moholy and his family out of Germany. He worked in Holland, eventually settled in England and at last came to America to start his new school of "total" design.

Moholy's last years in America, almost completely occupied with a struggle to establish the Institute of Design, are fully and fascinatingly presented. His integration of Bauhaus principles and his own vast experience into an understanding of American technology at last found its realization in the school. It is largely due to the efforts he made in its early days that the Institute of Design continues so healthily.

-PETER SELZ.

BOOKS RECEIVED

DRAWINGS BY PAUL KLEE, by Willi Grohmann. (Published in Germany by Insel-Verlag; available at Wittenborn & Schultz, \$.75.) A small, exceptionally inexpensive volume, containing several drawings never before published, and a critical evaluation by a noted Klee scholar.

A New Art For an Old Religion, by A. Raymond Katz. (New York: Russell F. Moore, \$3.) With an introduction by C. J. Bulliet, and a preface by Dr. Schlomo Marenof, this book contains 43 plates of themes and modern symbolic motifs derived from the Hebrew alphabet.

CONTEMPORARY AMERICAN PAINTING.
(University of Illinois, \$3.) Catalogue
for Illinois' annual exhibition of con[Continued on page 25]

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57th Street in Review

[Continued from page 21]

preceding sources. Here one can see Hals-like cavaliers; Louis XVI tableaux imitations; Venetian canals after Guardi and a plethora of little masterish scenes of intrigue, letter writing and tippling. Artists represented include Ricci, Bougereau, Geller, E. Sanchez-Perrier, Jules Breton and Springer. (Hammer, to May 31.)—D. A.

INDEPENDENT ART GROUP: Morris Karnievsky, W. H. Larkin, and Philip Shul display painting of a fair professional level with an organization that calls itself the Independent Art Group of New York, but most of the rest of the 87 works included in this show range from poor amateur to hopeless primitive.

It is a shame that one of the larger galleries of New York devotes its walls to such a show, when so many sincere artists lack facilities to exhibit deserving work. (Riverside Museum, to May 25.)—C. R.

LILLIAN GRENEKER: In this group of sculpture studies in bronze and plaster, the artist offers portraits of well-known personalities. In almost all, there is a pleasing sense of the presence of the sculptor's hand and a feeling of the aliveness of both sitter and material. Notable portraits include those of Mischa Auer (an oddly tragic Mischa Auer); Tallulah Bankhead (serious or nostalgic); and Marian Morehouse. (The Stable, to May 31.)—D. A.

BERNARD KASSOY: Director of the Teachers Center, called the only trade union art gallery in the country, Kassoy recently exhibited two dozen oils and gouaches concerned with the people and neighborhood scenes of New York. Tending toward a rather heavy darkness, figure subjects predominated among the oils in this show. Kassoy's gouaches, however, lighter and more impersonal in vein, are somewhat geometric designs descriptive of skyline and waterfront. (Teachers Center.)—C. R.

ANSBACHER GROUP: Twenty paintings recently exhibited by students of Jessie Ansbacher made up an unusually inviting group. Realistic in approach, with carefully arranged lighting, local color, and accurate drawing, the works shown were well painted and not over—

[Continued on page 28]

JACOB HIRSCH

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AUCTIONS

Old & Barbizon Masters

A group of British, French, Dutch and American 18th- and 19th-century paintings from the collection of Mr. and Mrs. Richard V. Nuttall comes up for public auction at Parke-Bernet Galleries May 21 at 8 P.M. Exhibition commences May 17.

Outstanding items in the British selection include a well-documented portrait-Miss Elizabeth Haig (Mrs. David Greig)—by Sir Henry Raeburn. His contemporary, Sir Joshua Reynolds, is represented with a half-length portrait of Dr. Philip Hayes, who was a pro-fessor of music at Oxford. The Market Cart (see illustration) by Thomas Gains-borough, was exhibited in the Gainsborough Bicentenary Memorial Exhibition, London, 1927, and in the Cincinnati Art Museum's Gainsborough Exhibition of 1931.

Two canvases by the French 19th-century painter Corot are included in the sale. One, Crécy En Brie—Route Dans La Campagne, was exhibited at the École des Beaux Arts in Paris, 1875.

A feature in the American section is Gilbert Stuart's portrait of Mrs. Blades and Daughter. In this waist-length portrait, Stuart portrayed the pretty woman—daughter of Judge Wood of Yorks—looking at the observer, and wearing a large ostrich plume hat. The painting was recorded and illustrated in an article by William Sawitzky which appeared in Art in America, December, 1932.

Auction Calendar

May 16 & 17, 1:45 P.M. Parke-Bernet Galleries.
French furniture & objects of art from the property of Comte Philippe de La Rochefoucauld, final sale. Notable paintings include Jupiter et Hébe by Fragonard; Boucher's La Renomée Presentant; Italian comedians by Gillot, & works by Guys, Olliver, Vernet, Longhi, Renoir & Tiepolo, Furniture includes a Louis

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XV Beauvais tapestry salon suite, a Louis XV bronze doré & crystal wall brackets, & two Louis XVI Aubusson tapestries. Exhibition open. May 20 & 21, 1:45 P.M. Parke-Bernet Galleries. Old Master and Barbizon School paintings from the Richard E. Nuttall collection are: Gainsborough's The Market Cart; Reynolds' Portrait of Dr. P. H. Hages; Whistler's The Widov; Corot's Les Baigneuses and Crécy-en-Brie; & Vigée-Lebrun's Portrait of Mme. La Princesse Zaionczek. Exhibition from May 17.

May 22 & 23, 1:45 P.M. Parke-Bernet Galleries. Induction a set of four Queen Anne & Georgian furniture from the property of Mrs. Harrison Williams. Includes a set of four Queen Anne side chairs; a pair of William & Mary torchères & a number of Adam & other mantels. Exhibition from May 17.

ber of Adam & other mantels. Exhibition from May 17.
ay 27, 1:45 & 8 P.M. Parke-Bernet Galleries. Americana from the collection of the late Henry M. Leland. Includes two perfect copies of the first edition of Lincoln's Inaugural Address; books relating to Virginia & autograph letters. Exhibition from May 22.
ay 28 & 29, 1:45 P.M. Parke-Bernet Galleries. French provincial furniture & sculpture assembled by Mme. Renée Guibal. Includes garden furniture & interior pieces. Exhibition from May 29.

furnture & mierio, poece, May 29.

June 5 & 6, 1:45 P.M. Parke-Bernet Galleries.

French, Italian, English & American furniture & decorations from the estate of Fanny LeRoy & others, Includes continental cabinet, porcelains; Minton; Wedgewood & other table china.

Exhibition from May 29.

Brooklyn Scores a Hit

[Continued from page 16]

Cyrano, a large bronze representing a posturing, swashbuckling Cyrano, took first prize. Isaac Lorberblatt's Adolescence-a wood sculpture which, in its archaic immobility and lean contours, epitomizes his theme—is a pleasant relief from over-polished woodcarvings. Other notable sculptures include Dorothy Offner's ebony Solace and Erna Weill's Baal Shem.

In the print and drawing section, this reviewer agrees with the jury: the two prizewinners are outstanding. William Kienbusch's moody and soundly composed Black Spruce is an imposing work; Walter R. Rogalski's graphic skill in White Claw, an etching, is patent.--DORE ASHTON.

GAINSBOROUGH: The Market Cart. To be sold at Parke-Bernet May 21.



ARTHUR SCHWIEDER

May 12 - 24

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(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Akron Area Artists 29th Annual, Ohio Wagner, Joseph E., mixed medium, grand prize Flint, Leroy, sculp. 1st & oil hon, mention Rossie, Davis P., crafts, grand prize Kline, Fred. oil 1st & hon, mention; print 1st DeMarco, Marco, oil 2nd prize Janicki, Hazel, oil 3rd prize Janicki, Hazel, oil 3rd prize Evans, Marjorie, oil hon, mention Grathwol, Ray, oil hon, mention Grathwol, Ray, oil hon, mention Shawkey, Sigmund, w. c. 2nd prize Herron, Mary Ann, w. c. hon, mention Morrow, Robert, w. c. hon, mention Yost, Fred. w. c. hon, mentions (2) Murawski, Arthur P., w. c. hon, mention Herron, Frances, drwg, 2nd prize Guilbeau, Honore, drwg, 3rd prize Homeier, Jean G., print 3rd prize Homeier, Jean G., print 3rd prize Lietzke, Luike & Rolland, ceram, 1st prize Goehring, Gordon, ceram, 2nd prize Achorn, Irving, ceram, 3rd prize Husted, Elizabeth, sculp, 3rd prize Terrett, Ruth, enam, 1st prize McDermott, Mary Ellen, enam, 2nd prize Freudenheim, Betty E., enam, 3rd prize Scherr, Mary Ann, jewelry 1st prize Glenn, Ray, jewelry 2nd prize Andersen, Cynthia, textile 1st prize Galvin, Nellic, textile 2nd prize Humphrey, Nina, textile 3rd prize Riddle, Arden, useful objects 1st Pister, W. J., useful objects 2nd Akron Area Artists 29th Annual, Ohio

Butler Art Institute Annual Spring Salon, Youngstown, Ohio

Nutger Art Institute Annual Spring Saton, Youngstown, Ohilo Singer, Bernice, \$50 grand prize Dennison. Dorothy D., oil \$25 1st prize Dunn, Nate, oil \$15 2nd prize Lynch, Minerva, oil \$10 3rd prize Lynch, Minerva, oil \$10 3rd prize Lynch, Minerva, oil \$10 3rd prize Skerges, David P., w. c. \$15 2nd prize Parella, Albert, w. c. \$15 2nd prize Klein, Albert, \$15 drwg, prize Klein, Albert, \$15 drwg, prize Swan, William \$10 ceram, prize Humenuk, Joseph, \$10 seulp, prize Faddis, William \$6, \$10 craft prize Fusselman, Donald, \$10 landscape prize Coope, Martna Daie, \$10 portrait prize Gabriel, Edward, \$10 still-life prize Heyman, Lucille, \$25 student prize Faddis, William \$6, \$20 (for framing), Fried, Beatrice, \$10 (for creative design) Breckneh, George, \$7., \$10 (for original color) Hanna, J. H., \$15 (for realistic work) Broderick, Carl, \$10 newcomer prize

Cleveland Museum 34th May Show, Ohio Oll Landscape & Miscellaneous Teyral, John, special award Vaiksnoras, Anthony J., 1st Anuszkiewicz, Richard J., 2nd Gaertner, Carl, 3rd

Oli Portrait Brisley, Robert C., 1st Wayne, Sam, 2nd Dilion, James A., 3rd

Oli Figure Composition Rossbach, Lois, special award Weiner, Homer A., 1st Howell, Joan E., 2nd Teyral, John, 3rd

Oil Industrial Ellis, Dean, 1st Lachiusa, Sy, 2nd Lipstreu, Kenneth, 3rd

Oil Still-Life Manning, Wray, special award

Modern French Paintings May 19 - 31

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Anuszkiewicz, Richard J., 1st Travis, Paul B., 2nd Voglein, Nick, 3rd

Mural & Decorative Painting Hall, Doris, special award Cykowski, Clem, 1st Winter, Edward, 2nd Schreckengost, Viktor, 3rd

Pastel Penfield, Louis, 1st Lee, Robert William, 2nd Mitchell, Rose, 3rd

Mitchell, Rose, 3rd
Watercolor (& Tempera)
Beattie, George, Jr., special award
Schreckengost, Viktor, 1st
Travis, Paul B., 2nd
Manning, Wray, 3rd

Ranning, wray, ord Freehand Drawing Reiter, Lawrence, special award Winter, Thelma Frazier, 1st de Soto, Ernest F., 2nd Meyers, Francis J., 3rd

Etching & Other Intaglio Weiner, Homer A., 1st Wilson, Evelyn, 2nd

Sculpture in Metal or Stone Samolar, Esther R., 1st Lange, Katharine Gruener, 2nd Mitchell, Rose, 3rd

Ceramic Sculpture Schreckengost, Viktor, 1st Winter, Thelma Frazier, 2 Bulone, Joseph, 3rd

Pottery
Schreckengost, Viktor, special award
Rood, Frank Woodworth, 1st
Lakofsky, Charles, 2nd
McVey, Leza S., 3rd

Printing on Fabric Reiter, Lawrence, 1st Simonsen, Marian, 2nd Lapp, Alys Adele, 3rd

Glass Phillips, Douglas, 1st

Weaving Bauer, Marilyn, 1st Kansanen-Storseth, Maija, 2nd Iglauer, Bertha G., 3rd

Jewelry
Miller, John Paul, special award
Geissbuhler, Hannah T., 1st
Caldwell, Kenneth Roy, 2nd
Jeffery, Charles Bartley, 3rd

Silverware
Miller, Frederick A., sp
Collins, Doris M., 1st
Miller, John Paul, 2nd
Erickson, Ruth M., 3rd

Enameling on Metal Hall, Doris, special award Jeffery, Charles Bartley, 1st Kubinyi, Kalman, 2nd Bates, Kenneth F., 3rd

Indiana Artists 45th Annual, Indianapolis Indiana Artists 45th Annual, Indianap Snodgrass, James, oil. \$300 best in show Caldwell, Joan, oil. \$100
White, Donald A., \$200 oil prize Engel, Harry. \$150 oil prize Hopkins, Barbara. \$100 oil prize Hench, Stanley, \$200 portrait prize Lacy, Gene. \$100 w. c. prize Peters, Donald A., \$100 pastel prize Wilson, Norman B., \$50 pastel prize Steppat, Leo, \$150 sculp, prize Laurent, Robert, \$100 sculp, prize

Irvington Art & Museum Association 19th Annual, New Jersey
Kish, Maurice, oil prize
Lever, Hayley, oil hon. mention
Gruppe, Charles, oil hon. mention
Whitaker, Frederic, w. c. prize
Sisson, Laurence P., w. c. hon. mention
Hobbie, Lucille, w. c. hon. mention
Kevlin, James C., w. c. hon. mention
Weidenaar, Reynold H., print prize

SEASON REVIE

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Paintings

May 19 - 31

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The Art Digest

NATIONAL

New York, New York
CREATIVE GALLERY THIRD ANNUAL EXHIBITION. A series of Submission Shows (all
work exhibited). A Selection and Winners Show.
Media; oil, casein, watercolor, sculpture, graphic.
Prizes. Entry fee. Entries due June 23-28. Write
Ann Bridgman, Creative Gallery, 18 East 57th
Street

Ogunquit, Maine

Ogunquit, Maine
OGUNQUIT ART CENTER 32ND ANNUAL NATIONAL EXHIBITION, July 2-Sept. 7. Art Center Building. Media: oil, watercolor and tempera. No entry fee. \$10 hanging fee. Prizes.
Jury. Entry blanks due June 15. Entries due
June 17. Write Ogunquit Art Center, Hoyt's
Lane.

REGIONAL

Athens, Ohio

OHIO VALLEY 10TH ANNUAL OIL AND WATEROOLOR SHOW, July 1-31. Edwin Watts Chubb Gallery, Media: oil and watercolor, Jury. Prizes. Entry cards due June 1. Entries due June 10. Write Dean Earl C. Siegfried, College of Fine Arts, Ohio University.

Boston, Massachusetts

BOSTON ART FESTIVAL. June 12-15. Open to all artists residing in Massachusetts, New Hampshire, Vermont or Maine at least 2 months of the year. Media: painting, graphics and sculpture. Jury. Prizes. Entry blanks due May 24. Entries due May 30. Write Boston Art Festival, 138 Newberry Street.

Buckhannon, West Virginia
WEST VIRGINIA STRAWBERRY FESTIVAL 2ND
ANNUAL EXHIBITION. June 5-13. Open to
present and former residents of West Virginia.
Prizes. Jury. Entries due May 31. Write Fred
Messersmith, West Virginia Wesleyan College.

Canton, New York

Canton, New York

CANTON ART INSTITUTE FIFTH ANNUAL
FALL SHOW. Sept. 7-Oct. 5. Open to present
and former residents of Stark and adjoining
counties. Media: oil, watercolor and sculpture.
Entry fee St. Prizes. Jury. Entries due Aug. 22.
Write Pat Marshall, Canton Art Institute.
ST. LAWRENCE VALLEY ART EXHIBITION.
July 15-Aug. 22. St. Lawrence University. Open
to artists who live in the St. Lawrence Valley
Region of Northern New York and Southern
Ontario. No entry fee. Prizes. Jury. Entries due
July 13. Write Committee on Arrangements.
P.O. Box 251.

Pittsburgh, Pennsylvania

Pittsburgh, Pennsylvania
EVERYMAN'S 5TH ANNUAL ART SHOW. June
14-July 13. Pittsburgh Sun-Telegraph and The
Arts and Crafts Center. Open to anyone within
the area of circulation of the Pittsburgh SunTelegraph except members of art associations,
registered art students and professional artists.
Media: watercolor, oil and pastel. Entry fee
\$2. Prizes. Jury. Entry blanks due June 1. Entries due June 7. Write Arts and Crafts Center,
5th and Shady Avenues.

Providence, Rhode Island

PROVIDENCE ART CLUB SUMMER EXHIBITION. June 17-Sept. 28. Media: all. Jury. No entry fee. Prizes. Entries due June 7. Write Providence Art Club. 11 Thomas Street.

Rutland, Vermont

MID-VERMONT ARTISTS SUMMER EXHIBITION. June 1-Aug. 15. Rutland Free Library. Open to artists living in Vermont or within a 50-mile radius of Rutland. Media; oil, tempera, watercolor, and small sculpture. Entry cards due May 20. Entries due May 25. Write Katherine King Johnson, 40 Piedmont Parkway.

Sacramento, California

NORTHERN CALIFORNIA ANNUAL GRAPHIC AND DECORATIVE ARTS EXHIBITION, July

1-31. California State Library Prints Room. Open to artists of Sacramento and San Joaquin coun-tion and the Mother Lode area. Media: print, drawing, pottery, weaving, metal, leather and small sculpture. July. Prizes. Entry cards and entries due June 20. White Alicia Hook, Cali-fornia State Library.

Springfield, Illinois

OLD NORTHWEST TERRITORY 6TH ANNUAL ART EXHIBIT. Aug. 8-17. State of Illinois, Illinois Fair Grounds. Open to artists born or residing in I'llnois. Media; oil, watercolor and prints. Jury. Prizes. Entries due June 30. Write George W. Gunther c/o Springfield Art Association, 700 North 4th Street.

COMPETITIONS AND SCHOLARSHIPS

Brooklyn, New York

PRATT INSTITUTE DEAN'S SCHOLARSHIPS. Several Dean's scholarships (for the Art Teacher Education Department) worth \$1.800, or four years' tuition, are available to qualified stu-dents. Write Registrar, Pratt Institute.

Detroit, Michigan

FLEISCHMAN INTERNATIONAL CARPET DE-SIGN COMPETITION. Open without limitation save for employees of the sponsoring company, this competition offers \$2.000 in prizes for de-signs which best combine artistic excellence and practical weaving possibilities. Entries due Janu-ary 1, 1953. Write Competition Committee. Arthur Fleischman Company, 12585 Gratiot Avenue.

New York, New York

New York, New York
CARTOONIST AND ILLUSTRATORS SCHOOL ANNUAL HIGH SCHOOL COMPETITION. Open to
high school seniors of greater New York and
upstate New York this competition offers five
three-year scholarships worth approximately
\$1,200 each, Catesories include Advertising Design, Illustration, Cartooning and T.V. art. Portfolios and applications due May 20. Write Cartoonists and Illustrators School, 245 East 23rd
Street

Books Received

[Continued from page 21]

temporary American painting. Contains reproductions, a provocative foreword by Allen S. Weller, and biographical material on every artist represented in the show.

NEW MEXICO ARTISTS, introduction by Joaquin Ortega. (Albuquerque: New Mexico University Press, \$3.) Critiques on eight prominent New Mexico artists as well as illustrations of their work are included in this book. Artists represented are John Sloan, Ernest L. Blumenschein, Gustave Baumann, Kenneth M. Adams, Adja Yunkers, Raymond Jonson, Peter Hurd and Howard Cook.

ANATOMY FOR ARTISTS, by Diana Stanley. (New York: Pitman, \$3.75.) A technical book illustrating the anatomical structure of the human body.

WATERCOLOR TECHNIQUE IN 15 LESSONS. (California: Brandt - Dike Summer School, \$3.50.) A third edition of a book for the amateur.

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[Continued from page 24]

Northwest Watercolor Society 12th Annual, Seattle, Wash. Seattle, Wash.

Hill. Raymond, \$25 Society Award McDonald, John, \$25 prize Caplan, Irwin, \$25 prize Cauthorn, Jess, \$25 prize Peck, James, \$25 prize Elshin, Jacob, \$25 prize Elshin, Jacob, \$25 prize Patterson, Viola, \$15 prize Hofmeister, Andrew, \$10 prize Hansen, Arthur, \$10 prize Tsutakawa, George, \$10 prize Taft, Marie, \$10 prize

Philadelphia Art Alliance Regional Sculpture Show, Pa.

Dioda, Adolph, \$100 1st prize Papashvily, George, \$50 2nd prize House, James, Jr., 1st hon, mention Onaga, Yashimatsu, 2nd hon, mention

House, James, Jr., 1st hon, mention Onaga, Yashimatsu, 2nd hon, mention Rochester-Finger Lakes Exhibition, New York Bennett, Fred T., oil, jurors' show award 'Unwin, C. Bruce, oil 'Berry, Paul S., oil 'Berry, Ned, casein Haberer, Red, casein Haberer, Robert E., oil \$50 Abrams, Arthur Rosskam, oil \$50 Myers, Robert M., oil \$50 Myers, Robert M., oil \$50 Myers, Robert M., oil \$50 Myers, Robert F., oil hon, mention Melenbacker, A. L., Jr., oil hon, mention Levy, Bernard I., w. c. \$50 Murdoch, Arlene Halling, sculp. \$50 Ehrich, William E., sculp. \$50 Richardson, George W., sculp. hon, mention Tyler, Mary Annette, sculp. hon, mention Randall, Theodore, ceram. \$40 Mesmer, Elizabeth Anne, ceram. \$30 Wildenhain, Frans, ceram. \$20 Frielinghaus, Elsie, textiles, \$50 Prip, John, dec. arts hon, mention Copeland, Lawrence G., dec. arts hon, mention Mitchell, Irene, weaving \$15 Barnes, Muriel F., weaving \$16 Barnes, Muriel F., weaving \$10 Bellamy, Rachael, weaving hon, mention Burg, Prudence, drys, \$25 Belfer, Nancy, drys, hon, mention Menihan, John C., print \$25 Barkin, Leonard, print hon, mention

Washington Water Color Club 55th Annual, D. C.

Trois, Gustav, w. c. \$50 1st O'Hara, Eliot, w. c. \$35 2nd Collins, Richard, w. c. \$35 3rd Seidler, Doris, print \$35 1st Blanc. Peter, \$25 merchandise prize

Some Impressions of Momentum

[Continued from page 10]

are represented by important works are Gene Matthews, Irving Marcus, and Lee Chesney. Other types of graphic techniques are shown by Gertrude Quastler, with a sophisticated woodcut of eight cocks, Milton Levy, whose Spring is a monumental handling of the same medium, and Robert Hodgell, whose big linocut, The Supper, is an important and serious achievement. The photographs in the exhibition are not numerous, but include some first-rate work. Examples by Arthur Sinsabaugh and Harvey Steinberg are outstanding.

In looking at the exhibition as a whole, and in noticing the geographical distribution of the individual artists, one is struck again with the importance of the University of Iowa in the cultivation and dissemination of contemporary artistic forms throughout the Middle West. There must be 20 artists in the present show who, in one way or another, are products of the Iowa school. Three of the six who achieved the distinction of inclusion as a result of unanimous jury action are former Iowa students. Iowa has consistently stressed the importance of exhibition to the young artists who have worked there, and their works are on the whole distinguished by individuality and technical maturity.

An excellent catalogue, which includes the unusual feature of an original print by a Momentum member, has been published for the show.

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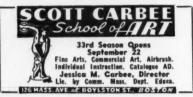
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Chicago Evaluates

[Continued from page 7]

which rational organization builds a

which rational organization builds a deeply mystical image. Like Manessier, Singier works in over-lapping color prisms, but his hues are lighter and his fluid shapes meander gaily through the space they create and quickly change with their own movement. Tal Coat, now experimenting with an interpretation of nature through evanescent light, is here represented by one of his older canvases, decorative still-life interesting in its use of transparent color and form.

One of the most exciting colorists is Esteve, presented in a miniature retrospective of five canvases which show development from his early work (indebted to Bonnard in organization, subject-matter and color) to his recent abstractions that make the eye stutter with their juxtapositions of reds and greens, blues and oranges. An even larger retrospective-seven paintingsshows the work of Lanskoy. His canvases, expressionist throughout, grow from the influences of Van Gogh and



SCHNEIDER: Man and Woman

Munch-witness the fine Tavern with Red Lobster-to a complete non-ob-jectivism suggestive of early Kandinsky but much lighter in color, in keeping with the general mood of contemporary French painting.

Only three totally non-objective artists are exhibited, which seems to correspond with the actual situation in Paris today. De Stael, working chiefly with paint textures, is close to our own "tubist" trend in America. His canvases recall the visual impression produced by old plaster walls in halfdemolished buildings; his color is pleasing in its subtlety.

Schneider too is close to certain American tendencies, with his evocative imagery reminding one simultaneously of forms existing in the natural world and in man's unconscious mind. Hartung, however, is certainly the most significant painter of this group. His Large Composition, a superb canvas in light blue, white, yellow and black, consists of energetic lines in tension, evoking a gay and resilient image. Hartung's concepts, though never stated representationally, are precise and directly comprehensible to the senses.

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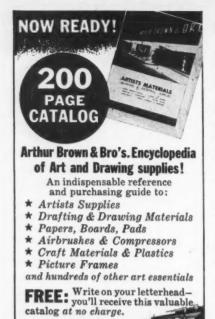
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Art for Art's Sake?

How we glory in our freedom! It is the pride of our minds and our spirits' élan.

The artist who has gloried in his creative freedom knows the significance of the phrase "art for art's sake." He can easily imagine how such a phrase came to be. In our civilization free letters, free speech, and the free arts resolutely refuse to be held in leading strings. We will take no orders from any dictatorship, whether political, religious, social, or economic. That way totalitarianism lies, and the death of the arts.

We like the words which appear over the doors of an Oxford college: "They say... the people say... let the people say." Yes, the Socratic heritage of polite disdain for mere popularity has become coin of the artist's realm. "Art for art's sake!"

So far so good! And yet! How far does this emancipation proclamation go? At what point does our freedom pass over into license? Where is the "golden mean," that "grand masterpiece to observe"? Or do we go the full length of this artistic freedom, even to the point of saying "to Hell with the public"? Is this cavalier attitude the real implication of an artistic creed too uncritically repeated and practiced?

Let us further re-examine the point of view expressed in the phrase "art for art's sake." Among other things, if it means "to Hell with the public," the public will be quick enough to reply in kind. Whenever historic man has been snubbed by arts and letters, whenever "culture" has withdrawn from the streets of everyman to the "ivory tower," everyman has had his revenge. Not only has a letter-less and an art-less civilization said "to Hell with the artist," but also both sides have gone there together.

"Art for art's sake" can mean freedom. But it may also mean a kind of licentious, irresponsible self-indulgence. It may be only a defense mechanism for the caprice of a petulent, willful child. "My intuition" was scarcely a safe guide for civilization when Hitler was on the throne. Perhaps this cult of self-expression, this Rousseau-istic moi-même, has run the full gamut.

We are discovering now that an esoteric, ivory tower self-expression may be about equal in significance to the individualistic exhibitionism found in a typical cage full of noisy, gibbering baboons. Should we balance this emphasis on self-expression with an equally important accent on having a self worth expressing? Again, should we ask that the artist express this worth-while self intelligibly?

If "art for art's sake" does not imply communication, intelligibility, responsi-

bility, the concept is suspect. In our time we have learned at great cost that the day of isolationism is over. The ivory tower has lost its Maginot Line. Civilized life may now be seen as a responsibly integrated freedom. No segment of culture has any right to thumb its nose at the rest of society. All things political, philosophical, economic, religious, educational, and cultural are interrelated. What happens in one field is important to every other field.

By itself the phrase is ambiguous. It lacks a really significant content. "Art for art's sake" needs to be replaced by a more adult point of view.

-BOYLAN FITZ-GERALD.

(To be continued.)

Announcement

The Grand National
American Artists Professional League
Member Art Competition
March 8-21, 1953

March 8-21, 1953 at the National Arts Club Building, 15 Gramercy Park, New York 3, N. Y.

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Headquarters, above address.

57th Street in Review

[Continued from page 22]

burdened with detail or sentiment. Portrait studies and still-life predominated. The more creditable examples were by Dr. Alfred Brown, Bette Nelson, Jo Ranger, Dr. Harry Wessler, and Edith Lehman, sister of Senator Lehman.

Miss Ansbacher, a student of William Chase, has been exhibiting and teaching in New York for many years. (Barzansky.)—C. R.

GERRY BRANDMAN: In her first oneman showing, this artist displayed maturity of accomplishment. The variation in her work between realism and semi-abstraction seems to be conditioned by reactions to subject matter. Palette is rich, yet color never seems decorative. And at a moment when perspective appears to concern artists little, Miss Brandman makes dramatic use of unusual perspectives. (A.A.A.)

MARJORIE MORSE: An American, born and educated in England, Marjorie Morse made her New York debut with surrealist and abstract paintings which reveal unusual mastery of the painter's craft. Deep glowing color, solid construction, and a markedly rhythmic distribution of forms—these are general characteristics of her work. (Hugo.)—J. F.

M

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SCHOOLS

Brussels Art History Seminar: Sponsored by the Belgian American Educational Foundation, a summer seminar in the History of Art will be held in Brussels, July 7 to August 30. This year, Flemish painting of the 15th century will be the major study with subordinate lectures in general art of Belgium and the Low Countries. Lecturers include Jacques Lavalleye, professor at the University of Louvain, Paul Coremans, director of the Central Laboratory of the Belgian Museums, Léon Delaissé, librarian of the Royal Library, and Canon A. Thibaut de Maisières, professor at the Institut Saint-Louis, Brussels. For information write Secretary, Belgian American Educational Foundation, 420 Lexington Avenue, New York 17, N. Y.

Syracuse University Mexican Workshop: Syracuse University's sixth annual art workshop in Taxco, Mexico, from July 10 to August 14, offers courses in painting, silvercraft and Spanish by Syracuse faculty members and Mexican artists. Among lecturers scheduled are Carlos Merida, Juan O'Gorman and Rufino Tamayo. For information write Irma S. Jonas, 238 East 23rd St., N. Y. 10, N. Y., or Frank Kent, Syracuse University.

Colorado Springs Fine Arts Center: The 1952-1953 bulletin issued by the Colorado Springs Fine Arts Center announces a group of summer courses including painting with Vaclav Vytlacil, and drawing and sculpture with Woelffer, Sander and Sabean.

City College Extension Division: A sketching and painting course will be conducted by Arthur Silz in Provincetown, Massachusetts, this summer. Write to City College of General Studies Extension Division, New York, N. Y., for information.

Cranbrook Academy, Bloomfield Hills, Michigan: Cranbrook Academy, a non-profit group of educational institutions, announces a 1952 summer session, June 23 to August 2. Courses include ceramics, design, drawing, painting, metal-smithing, sculpture, weaving, and a survey of American art.

Layton School of Art, Milwaukee: A new building housing the Layton School of Art is described in an announcement as one of the most modern and beautifully situated art school buildings in the country. Standing on a bluff overlooking Lake Michigan, "its walls are of glass from groundline to parapet and its cantilever construction is said to be . . . the most remarkable exam-ple of the cantilever principle in the United States." According to the school, more than 4,000 people toured the building at its opening early this year.

Washington, D. C.: Catholic University of America in Washington, D. C., will offer a workshop on the understanding and teaching of art according to Christian principles, June 13 to June 24. Morning sessions will deal with problems and principles of art; afternoon sessions, with application of these principles in actual work.

PLAZA ART GALLERIES

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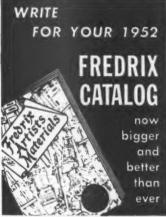
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CALENDAR OF EXHIBITIONS

AKRON, OHIO Institute May: Akron Artists An-nual; To June 8: German Sculp-

ture.

ALBANY, N. Y.

Institute To June 1: Corcoran Biennial; To June 2: Fritz Blumenthal.

ANDOVER, MASS.

Addison Gallery May: Naked Truth

& Personal Vision.

d Personal Vision.
ATTLEBORO, MASS.
Museum To May 24 24: Local Craft-

Museum To May 24; Local Craftwork.

BALTIMORE, MD,
Museum To May 31: Karl Zerbe;
To Isne 15. Morris Davidson.
Walters Gallery To June 22: Miniature Faces in Greek & Roman Art.
BIRMINGHAM, ALA.
Museum To May 25: 60 Americans;
Permanent Kress Collection.
BLOOMFIELD HILLS, MICH.
Cranbrook Academy May 21-July
13: Student Annual.
BOSTON, MASS.
Copley Society To May 29: Butera
Students; June 2-7: Drawings, Copley Classes.

ey Classes. bll & Richards To May 24: Tseng, Isien-Chi.

Hsien-Chi. nstitute May: Cuban Painters. fuseum To May 22: Saturday Stu-dents; June 6-July 6: Museum School Annual.

School Annual.
CHICAGO, ILL.
Art Institute To June 8: Society for
Contemporary Art; May 15-Sept.
28: Japanese Contemporary Prints;
To May 25: June Wayne, Ynez
Johnston.
Arts Club To June 6: Charles Zadok Collection.

dok Collection.

Baldwin Kingrey To May 24:
Stamos; May 24-June 28: Alvar
Aalto.

Benedict Gallery May 20-June 15:
Hull House Art Students.

Bordelon Designs To May 31: Fritzie
Sahline.

Sahlina Brown To May 30: Theo-dore S. Frano and Sigmund Serafin. Chicago Galleries To June 7: W. F. McCaughey. Contemporary Workshop May: Group

Show.
Ruth Dickens To June 3: John Howard, Everett McNear.
Dorsey Gallery To June 14: California in Chicago.
Etc. May: Herman Graff.
Historical Society To June 30: Wade Ray; To Sept. 30: Healy's Ladies; Death of Lincoln.
Hohenberg Gallery May: Group Show.

Show. akeside Press To June 30: Roman

Hoberg Gallery May: Group Shov.
Lakeside Press To June 30: Roman Letter.
Main Street May: Arthur Heun Collection.
Mandel Galleries To May 31: James Swann, Atsuchi Kiduchi, Beatian Yazz, Preddie Roan, Franklin Kahn, Cyrus L. Baldridge.
Nelson Galleries May: Don Yacoe.
Oehlschlaeger May: Eldon Danhausen, Beatriee Raymond.
Palmer House Galleries To May 25: Lester O. Schwartz.
750 Studio To May 30: Vera Berdich.
Stevens, Gross Galleries To June 13: 13 Chicago Artists.
Well-of-the-Sea To May 31: Sidney Rafison.

Rafilson. CINCINNATI, OHIO

CINCINNATI, OHIO

Museum May: Living Americans;
Ceramic National.

CLEVELAND, OHIO

Museum To June 8: Cleveland Artists & Craftsmen.

COLORADO SPRINGS, COLO.

Fine Arts Center May: Gropius Exhibition: Howard Cook; Dorothy

Stewart. COLUMBUS, OHIO Gallery May: Colum

mbus Art League

Gallery May: Commons Art League Annual.
DALLAS, TEX.
Museum May 25-June 22: Dallas Artiste; To June 30: Art Rental Group.
Museum To May 27: Animals in

Museum 10 Mr. Art.
DETROIT, MICH.
Chiku-Rin Gallery To May \$1: Japanese Prints.
Detroit Artists Market May: Charles Culver, Richard Witt.
Institute May: Ming; Poetry of the Actual.

Actual
DES MOINES, IOWA
Art Center May 22-June 15: Art
Center School.
DULUTH, MINN.
Hart Audio-Visual Center To May
31: Members of Hibbing Art Center.

GREEN BAY, WISC.
Neville Museum To May 28: Art
Colony Annual.

Smith Museum To June 1: Crafts-

men Guild.
INDIANAPOLIS, IND.
John Herron Institute May: Indiana Artists Annual: To June 15:

ana Artista Annual; To June 15: Indiana Printmakere.
JERSEY CITY, N. J.
Museum To May 31: Painters & Sculptors Society of N. J.
KEW GARDENS, N. Y.
Art Center May 18-June 30: George "Pop" Hart, watercolors.
LAGUNA BEACH. CAL.
Art Gallery To May 25: Grandma Moses; Members Annual; Vonna Monings Webb.

ANGELES, CAL Huntington May: Our American Perls Gallery May 22-June 30: Henri

Matisse. ames Vigeveno Galleries May: James Vigeveno
Edith Tuchman.
LOUISVILLE, KY

LOUISVILLE, KY.
Speed Museum May: Siciss Paintings; Ohio Printmakers; To May
26: Movement & Gesture.
MANCHESTER, N. University of
Illinois Show; Still Life; May 18June 8: Sculpture in Time & Place.
MINNEAPOLIS, MINN.
Institute To June 15: Dürer to
Cézanne; Print & Drawing Biennial.

nial.
Walker Center May: Marianna Pineda, Sculpture; To June 13: Artists Equity; To June 15: Charles

MONTCLAIR, N. J.

MONTCLAIR, N. J.
Museum May: Development of a
Lithograph: May 18-31: Adult &
Faculty Work.
NEWARK, N. J.
Museum May 18-June 15: Leonardo
da Vinci Inventions.
NEW ORLEANS, LA.
Delgado Museum May: George Rogers; Joseph Donaldson; Contemporary Italian Painting; "Plant Forms
in Sculpture."
NEWPORT, R. I.
Art Association To May 25: Association School.

Art Association To May 25; Asso-ciation School. NORFOLK. VA. Museum To May 25; Mary Taylor. OAKLAND, CAL. Art Gallery May-Sept.: Centennial

PHILADELPHIA. PA Art Alliance May: Royetta Dibbs; Leonard Laskin; Chaim Gross; Morris Blackburn; Thomas Greene;

Robert Spurgeon. De Braux Gallery May: French Con-

De Braux Gallery May: French Con-temporaries.
Museum May: Leon Karp Memorial;
To May 25: Ars Medica.
Penn. Academy To June 2: Work for Cresson Competitions.
Print Club May 22-June 3: Mem-bers Show.
PITTSBURGH, PA.
Carnesie Institute May: Scholastic Magazines Exhibition.
Studio 130 To June 7: Pittsburgh Artists.

Studio 130 To June 7: Pittsburgh Artists.

PITTSFIELD, MASS.

Berkshire Museum To May 30: June Kimball: Mrs. Rachael Thayer Wise; New England Paintings.

READING, PA.

Museum May: Charles T. Davies Collection: To June 15: Penn. Academy Purchase Show.

RICHMOND, VA.

Museum May: American Primitives.

ROCKPORT. MASS.

Art Association To May 25: Harold Rotenberg; May 25-31: Herbert Scheffel.

SACRAMENTO, CAL.

Crocker Gallery May 21-June 29: Kingsley Annual: Ward-Howmer Shours; What is Modern Painting.

ST. LOUIS, MO.

Museum To May 27: Washington University Students.

SAN FRANCISCO, CAL.

University Students.

SAN FRANCISCO. CAL.
California Palace To May 24: Time
& Man: May 24-June 22: C. S.
Price Memorial: Parlor Pieces.
De Young Museum To May 25:
Gene McComas; May: Louis B.
Siegriest, Lundy Siegriest.
Museum To June 1: San Francisco
Print Annual: Brooklyn Print Annual: May 23-July 6: Henri Matisse.

Raymond & Raymond To June 9: Ettore De Grazia. Rotunda Gallery To June 7: Pa-cific Coast Ceramic Annual.

SANTA BARBARA, CAL.
Museum May: Donald Bear Memorial; V. Douglas Snow.

SPRINGFIELD, MASS. Museum To May 25: Spring Pur-

chase Annual; To June 29: Spiral Group; Karolik Collection. SYRACUSE, N. Y. Museum To June 1: Grandma Moses; Printmakers Annual. TULSA, OKLA. Philbrook May: American Indian

Annual, UTICA, N. Y. Munson Williams Proctor May 24-June 15: Chaim Soutine; Student

June 15: Chaim Soutine; Student Annual.
WASHINGTON, D. C.
Arts Club To May 31: Washington Artiste.
National Gallery From May 18: Toulouse-Lawtrec Lithographs.
Phillips Gallery May: Karl Knaths: To May 21: William Congdon, Nicolas de Stael.
Smithsonian Institute To May 30: Watercolor Club Annual; Miniature Painters Annual.

Painters Annual. WOODSTOCK, N. Y. WOODSTOCK, N. Y.
Mollie Higgins Smith Gallery To
May 24: N. Y. Galleries Group.
YOUNGSTOWN, OHIO
Butler Institute To June 8: Fred
Yost; Spring Salon.

NEW YORK CITY

MUSEUMS

MUSEUMS
Brooklyn (Eastern Pkway.) May:
Brooklyn Artists Biennial.
Jewish (1109 5th) May: Artists
Who Teach; May-July: Ben Zion.
Metropolitan (5th at 82) To June
15: Cezanne's Contemporaries.
Modern (11W53) To July 6: 15
Americans; New Talent.
Riverside (310 Riverside Dr. at
103) To May 25: Independent Art
Group of N. Y.
Scalmandré (20W55) May: "The
National Shrines of Post-Revolutionary America."
Whitney (10W8) To May 29: Works
from Permanent Collection.

GALLERIES

ACA (63E57) To May 31: ACA Group.
A.A.P.L. (15 Gramercy Pk.) May:

Members Work.
A.F.I. (50E34) May: Group.
Alphabet (216E45) May: Emil A. Schaedler. Argent (42W57) To May 24: Claude

Artists Equity (13E67) To May 30: 60 Works by Founding Mem-

30: 60 Works by Founding Scholers.
Artists (851 Lex. at 64) May 17June 5: Francis Foster.
A. S. L. (215W57) May 19-24 Art
Directors Club.
A. A. A. (711 5th at 55) To May
31: Allen Hermes.
Babcock (38E57) To May 29: 19th
6 20th Century American Artists.
Barbizon-Little (63 & Lex.) May
15-June 30: Reneo Bramanti.
Borgenicht (65E57) May 19-June 7:
Yektai.

Yektai. Burliuk (119W57) To May 24: Lois Bartlett Tracy. Caravan (132E65) To May 30: \$50 Maximum Show. Carlebach (937 3rd at 56) To June

Carlebach (937 3rd at 56) To June 15: Chess Games.
Carstairs (11E57) May: 20th Century French Paintings.
Contemporary Arts (106E57) May 19-June 2: George Peter.
Creative (18E57) To May 24: Howard, Schwartz, de Rich; May 26-June 7: Aach.
Downtown (32E51) To May 29: New Prints.
Durlacher (11E57) May 26-July:

8. (11E57) May 26-July: Eggleston (161W57) To May 24: Margarita Sauer. Eighth Street (33W8) May 19-June

Bighth Street (33W8) May 19-June
1: Art Fair.
F. A. R. (746 Mad.) To June 5:
Charles Cobelle.
Felgl (601 Mad. at 57) May 20June 10: Castel.
Ferargii (63E57) To May 25: Clay
Bartlett; May 26-June 9: Sanches.
Fine Arts Associates (41E57) May
19-31: Modern French Paintings.
Fried (40E67) To May 24: Dorothy
Dehner.
Fried (40E67) To May 24: Dorothy
Dehner.
Gallery 90 (90 MacDougal St.)
May: Group.
Gallery 90 (90 MacDougal St.)
May: Group.
Gal. St. Etienne (46W57) To May
31: Margaret Bilger.
Ganso (125E57) To May 24: Spring
Annual.

Annual.

Grand Central (15 Vand.) To May

\$1: Art Directors; May 15-31: Bermuda Art Association.

Winter; May 26-June 21: Sata Provan. Hammer (51E57) May: Conversa-tion Pieces. Heller (108E57) May 19-June 6: Season Review. Hewitt (18E69) To May 29: "Magic Realists." Hugo (26E55) To June 1: Liz Clarke. Iolas (46E57) To June 1: Gregorio

Grand Central Moderns (130E56) To May 22: Virginia Banka; May 26-Sept.: "New York." Hacker (24W58) To May 24: Fritz Winter: May 26-June 21: Sara

olas (20E57) Prieto. anis (15E57) To June 1: Season's

Kennedy (785 5th) May: Luigi Kasimir Kleemann (65E57) May: Louis Bosa. Knoedler (14E57) To June 6: Kan-

Knoedler (1220) dinaky.
Kootz (600 Mad. at 58) To May
31: French & American Group.
Kottler (33W58) May: Group.
Kraushaar (32E57) To May 24:

Evaluative. Rottler (33W08) May: Group, Kraushaar (32E57) To May 24: Paintings & Sculpture. Lenox (847 Lex.) To May 24: Ralph G. Engelsman. Levitt (35E49) To May 31: Ray Prohaska. Lion (145E42) To June 14: Hans

aska. (145E42) To June 14: Hans Erni. Little Studio (680 Mad.) To May 24: Manes Lichtenberg. Macbeth (11E57) May: Contempo-

Macoeth (11E57) May: Contemporary Americans.

Matisse (41E57) May: Group.

Midtown (17E57) To May 24: Doris Rosenthal.

Milch (55E57) To May 24: Arthur

Milch (55E57) To May 24: Arthur Schwieder Group. National Arts Club (15 Gramercy Pk.) To June 26: Sculpture. New Age (138W15) To June 30: "Art to Live With." New Art Circle (41E57) May: Paul

New Art Ulrus (13244) May 13-New Gallery (63W44) May 13-June 7: Victor Laks. Newhouse (15E57) May: Old Mas-

Newhouse (16557) May: Old Mas-ters.
N.Y. Circulating Library of Paint-ings (640 Mad.) May: Johannes Schiefer.
Parsons (15E57) To June 14: "1951-1952." "1951-1952."
Passedoit (121E57) To May 31:
John E. Hutchine.
Pen & Brush (16E10) To May 31:
Watercolors.
Peridot (6E12) May 26-June 14:

Period (6E12) May 26-June 14: "By Invitation." Perls (32E58) May: Modern French

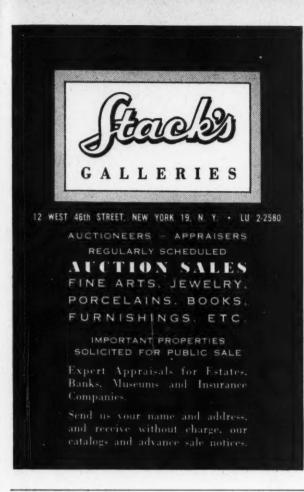
Paintings.
Portraits (460 Park at 57) To May 29: "Portraits in Review."
Raymond & Raymond (40E52) May:

Paintings.
Portraits (460 Park at 57) To May 29: "Portraits in Review."
Raymond & Raymond (40E52) May:
Roundlt.
Rehn (683 5th at 53) To June 7:
Steve Raffo.
RoKo (51 Gren. Ave.) To May 30:
Nikolaj Storm.
Rosenberg (16E57) May: French &
American Paintings.
Saidenberg (10E77) To May 24: "In
My Studio."
Schaefer, B. (32E57) To May 21: "In
My Studio."
Schaefer, B. (32E57) To May 31:
A. H. Mayrer.
Schaefer (52E58) May 19-June 9:
Charlotte Berend.
Sculpture Center (167E69) May 26June: Spring Annual.
Segy (708 Lex. at 57) May: African Sculptures.
Seligmann, J. (5E57) May: Group.
Serigraph (38W57) To June 30:
13th Serigraph Annual, Main Gallery To May 25: Paintings by
Henry Mark.
Stable (7th Ave. at 58) May: Lillian Greneker; Milton Marx.
The Contemporaries (959 Mac). at
75) To May 25: Arthur Deshaies.
Truman (33E29) To May 31:
French Lithographs. 75) To May 25: Arthur Deshaies. Trum an (33E29) To May 31: French Lithographs. Valentin, Curt (32E57) To June 7: Henri Laurens, sculpture. Van Diemen-Lilienfeld (21E57) To June 3: Morris Lauron.
Village Art Center (42W11) To May 39: 7th "Open" Show.
Viviano (42E57) To May 31: Modern Drawings.
Wellons (70E56) May 19: 31: Melohs.
Weyhe (794 Lex. at 61) To May

(794 Lex. at 61) To May Veyne (7 29: Kali. Wildenstein (19E64) To June 7: Paul Mage

Willard (32E57) To May 24: Ezio Martinelli; May 27-June 14: Don-ald Forbes.

Wittenborn (38E57) To May 31: Lion Golub.



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